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MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 WEST 57TH STREET, NEW YORK 19, N. Y.

Telephone: CIrcle 7-4500 Cable Address: Musicurier

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Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK MAY 1, 1946 No. 3131

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Screen Composers Organize

There are some unsatisfied yearnings, too, among those who write the scores for pictures. The Screen Composers' Association has recently been formed on the West Coast "to cope with the unjust conditions facing the screen composer today." According to a recent bulletin from the organization, it has two chief grievances, "the film employment contracts, which purport to take over all rights to the music composed for film, and the ASCAP system of royalty distribution, membership admission requirements, and its refusal to share equitably the income from public performances of film music."

A statement released recently to the press outlines the position of the new group. The Musical Courier reproduces the somewhat trenchant broadside, without, of course, necessarily agreeing with all of its various contentions:

"Many producers insist upon the assignment by the composer of all rights in the film music, irrespective of whether they propose to utilize or commercially exploit such rights. Where the producer proposes to have its affiliated music publisher publish and exploit such rights, the composers have no objection; but where such rights are to be wasted, through ownership with no accompanying exploitation, the composers do object.

"Contrary to general belief, comparatively few composers are under contract, or the recipients of large salaries. If they retain no control over their music they will not have the benefit of royalty and performing rights income in their declining years when their creative powers are on the wane.

"Furthermore, the producers, through their publishing houses, have often received moneys for the performances of film music, which have been earmarked as composer royalties. This situation obtains abroad, where the foreign performing rights societies segregate a portion of the motion picture performance receipts for the account of the composer. This revenue only reaches the composer, however, if he is a member of the Performing Rights Society system. If he is not a member, his share is turned over to the publisher member. It is through these publisher memberships that the producer, either by control of the publisher or through contractual arrangements, participates in picture performing fees. Since a majority of composers (over sixty per cent) are non-members, they cannot share unless the producer arranges to divide such receipts with him. This, however, the producers uniformly decline to do.

• • •

Re: Publication Rule of ASCAP

"The ASCAP system works a great injustice to the film composer. Unlike the foreign performing rights societies, ASCAP has set up an obstacle toward admission of film composers. It is the stringent requirement of music publication. Picture music is rarely published (i. e. printed) and thus a film score of great importance and heard by millions would rate less weight, in the opinion of ASCAP, than a meritless 'pop' tune which happens to be published. As a result, many film composers are excluded from membership in ASCAP.

"Without such membership there is no effective method of deriving any performance revenue whatsoever, either from foreign countries, or from the 15,000 picture theatres in the U.S.A. licensed by ASCAP.

"Even when admission to ASCAP is effected on the basis of some published material, the film composer receives scant benefit. ASCAP, which collects well over a million dollars annually from U.S.A. motion picture licenses, distributes sums to its composer members entirely without regard to the performance of their music in films. Instead, each composer is paid according to a classification system based upon other irrelevant factors.

"In fact, ASCAP's practice is diametrically opposed to the methods of similar national performing rights societies which exist abroad. These societies pay composer members according to a 'per-use' system carefully supervised and administered. Indeed in this respect, they treat the American composers on a parity with their own. As a result film composers who receive from ASCAP, for the American territory, sums considerably less than $100 annually, collect from a foreign territory a great many times that amount.

"Thus, the American film composer is, in this respect, worse off in his own country than he is abroad."

• • •

That—for better or worse—is the manifesto issued at its birth by the SCA.

The officers of the new association are: Max Steiner, president; Adolph Deutsch, vice president; Roy Webb, treasurer; and Edward E. Plum, secretary. The board of directors includes Daniele Amfitheatrof, Mr. Deutsch, Leo Erdody, R. Werner Heymann, Edward B. Powell, Franz Waxman, David Buttolph, Robert Emmett Dolan, Leigh Harline, Arthur Lange, Herbert Stothart and Victor Young. The general counsel of the group is Leonard Zissu, and the address of the organization at present is The Screen Composers' Association, P. O. Box 1477, Beverly Hills, Calif.

Though still a yowling infant, there is a strong possibility that this group will grow to have a sturdy membership as the film composition field inevitably widens with the linking of television and the screen.

With the successful recent transmission by CBS of color television on the regular black-and-white coaxial cable from New York to Washington, events are moving fast in the video field. We are on the brink of a new, revolutionary era. It is to be hoped the musician will reap the just reward for his labor.

OUTSIDE CARNEGIE HALL,
Daniel Rybb, director of Carnegie "Pop" Concerts (left), is seen with Robert Merrill (center), Metropolitan Opera baritone, and Walter Hendl, assistant conductor of the New York Philharmonic-Symphony, both of whom will appear on the opening night program on May 4. (Photo by Newspictures.)

Vol. CXXXIII, No. 9
Whole No. 3131

MUSICAL COURIER. Published semi-monthly October to May inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

May 1, 1946
Sixty-Seventh Year

THE MUSICAL PARADE: By the Staff

Agreement was reached, as this issue went to press, between the eight major motion picture companies and the American Federation of Musicians. The movies are to employ 44 per cent more musicians in the studios, and their pay is to be increased by one-third. The contract, which runs until Labor Day, 1948, "ups" the number of musicians from 235 to 339 in the eight studios, and places the annual wage at $6,916 instead of $5,200, as at present. Musicians will work 520 hours a year before application of overtime rates instead of applying these on anything over ten hours a week, as the union had first demanded. The change will cost the film industry about $2,000,000 annually.

The demands of the president of the AFM, James C. Petrillo, were that the eight major film studios increase the musicians under contract from 35 to 90; and that minimum pay be raised from $100 to $200 for a ten hour week. Pay scales for all other arrangers, copyists, music librarians and proofreaders were to be doubled.

The reaction of the motion picture representatives was to call the demand "fantastic." They said the wage and other demands would be a "crippling factor in the production of motion pictures" and that, "based on past performances, the wage increases in the field of music, and staff . . . would approximate a 1,200 per cent rise."

After such an agonized outcry by the various studio heads against the original demands, Nicholas M. Schenck, president of Loew's, Inc., parent company of Metro-Goldwyn-Mayer, acting as spokesman for the producers, said: "It will prove no hardship. We can use the additional men." Even allowing for the traditional American fondness for poker-playing, one must admit that Hollywood is a strange and wonderful place!

• • •

One substantial result of the early phase in the negotiations is an agreement between the film heads and the union that the producers would not provide television studios with any motion picture films of other sound tracks which AFM musicians helped to make. At press time no definite formulation had been announced of wages and hours for union musicians' employment in this field, but Mr. Petrillo is quoted as saying confidently that "the union will get exactly what it asked for." It is stated that the final form of the agreement is expected to bar producers from permitting television studios to use sound track or film containing even pictures of AFM members performing, or to sell or lease such sound tracks or films for video use.

• • •

That there will be some joining of forces between the films and television is predicted, as both use the same ingredients—visual images and sound. What the result will be—whether the field of the musician will be further expanded or not—is problematic. In this connection, it is contended by an AFM official from the West Coast that the opportunities for labor are narrowed by musicians' use in sound film studios from 100,000 all over the country to 2,000 in Hollywood. The musical union waged a futile campaign against "canned music" when the sound films came in twenty years ago, making obsolete the musicians in theatres save in the largest cities. The trend of evolution was against them, but a consideration of these historical factors helps one to realize some of the reasons for the belligerent union attitude in the present situation.

• • •

Toscanini got off by plane for Italy as scheduled, the day after Easter. The Maestro, accompanied by his wife and his son Walter, left La Guardia Field enroute to Geneva, where he was to debark from the plane, change to a train and at the Italian border be taken by motor car to his destination by an American Army escort.

Precautions doubtless had something to do with the fact that there are many passions seething under the surface in Italy, and Toscanini was so outspoken an anti-fascist that he well might incur reprisals.

Travel Note: Two sets of violin strings for each of the Scala players on those instruments went with the party, since they are extremely scarce in Europe today.

• • •

Bruno Walter and his daughter Lotte filed petitions to become American citizens the other day at the New York offices of the Immigration and Naturalization Service. Mr. Walter has lived in the United States continuously since 1939, and before that he had been for a year a French citizen. Witnesses for the conductor were Arthur Judson, manager of the Philharmonic-Symphony Orchestra, and Harry Harkness Flagler, a member of its board of directors. In 90 days the naturalization process will be complete.

• • •

The embattled former Mayor of New York, F. H. LaGuardia, now the head of UNRRA, who is the son of a bandmaster and a conductor of parts, will wield a diamond-studded baton at the opening of the Carnegie Hall "Pop" Concerts on May 4. He will lead a march entitled Patience and Fortitude, after his famous radio tag, composed especially for him." Some mystery surrounds the composer, but it is certain to have a "dynamic" performance, as they say in critical parlance.

• • •

In honor of Estelle Liebling's birthday, Frederick A. Sperling held open house on Easter Sunday. In addition to a collation, over 300 guests prominent in music and artistic circles were entertained with an informal program given by stars of radio, opera and musical comedy, with the genial host as master of ceremonies. Among the guests were: Judges Kenneth O'Brien, William Black and James G. Wallace; Bernard Sobel, Alma Clayburgh, Verna Osborne, Fortune Gallo, Maria Jeritza, Jean Tennyson, Joseph Bonime, Charles Previn, Gladys Axman and Elen Longone. Appearing in the musical program were Iva Withers, of Carousel; Joan Roberts, of Are You With It; Rosemarie Brancato, of the City Center Opera Company; Grace Panvini, of the San Carlo Opera Company; John Brooks McCormack, of the Chicago Opera Company; Sue Reed, of the WQXR Man About Town program; Brooks Dunbar, of the Wagner Opera Company, and a comedy team, Michele and Matern.

• • •

The recent International Flower Show in New York included, among the winning exhibit by the W. Atlee Burpee Company of Philadelphia, a new sweet pea which has been named in honor of Patrice Munsel. According to our informant, "it is a flamingo color and belongs to a type that may be grown in the garden." Nevertheless, if it partakes of the popularity of the young coloratura and radio star, it will certainly never be a wall flower.

• • •

A heated dispatch relates that the seventh Federal Yodeling Festival will be held in Lucerne, Switzerland, this year from July 13 to 15. (The last festival of this kind was held in Zurich in 1939—proving that war has some banes as well as blessings.) The origin of the practice is thus explained in a news bulletin:

"Yodeling dates back to the earliest days when the dwellers in Swiss Alpine regions made up their own melodies and songs. Thus high up in his solitary pastoral realm the dairyman sang of his love and longing and of the joys of his vast, free domain. Face to face with the sublime majesty of the mountains, singers and listeners alike were deeply conscious of a consecration by Nature herself, and these feelings found expression in Alpine music.

"In the beginning yodeling was confined to its original home. Later, however, the Swiss, who went on military expeditions into foreign lands, began to yodel on their weary marches, with the result that many a tough warrior began to long for home."

We can quite understand.

• • •

Rodzinski received this telegram from Lionel Barrymore after the broadcast of his Partita:

Chatsworth, California

Will you permit me to tell you that I am still under the spell of your masterful reading of the Partita? While this enthusiastic gratitude is an old story to you, to me I shall never forget March 31.

LIONEL BARRYMORE.

• • •

Tonal Tattling: Interdependence of music and politics goes on. . . . President Truman has signed the anti-Petrillo bill banning discriminations against radio broadcasters, and some intensive feuding is expected in the courts. . . . Harold L. Ickes, former Secretary of the Interior, shares with Marian Anderson, colored contralto thrush, in the awards made this year of the Alpha Medallion bestowed by Nu Chapter Alpha Pi Fraternity at Lincoln University. . . . Radio moguls spring up in the unlikeliest places. Latest tycoon is Ira A. Hirschmann, the founder of the New Friends of Music, who has acquired the television firm operating WABF and experimental television studio W2XMT. Wanna bet there won't be some chamber music in visual versions? . . . Bon Voyage to Robert Lawrence, who, not long out of the Army, is now enroute to conduct concerts and opera performances in Italy and France. He will be heard in concerts with Lawrence Tibbett, who also gives some opera performances this year in Rome. . . . Maria Jeritza is back in town and gave a Carnegie Hall recital on April 29. The former blonde bombshell of the Metropolitan, during the Gatti regime, has sold the Beverly Hills home in which she lived for some years with her late husband, the film executive Winfield Sheehan, and now resides at the Plaza with her collection of medieval paintings. . . . That was a touching farewell given Vincent Youmans, the musical comedy composer, who had so meteoric a career, but died at 47. Funeral was at St. Thomas P. E. Church (veddy swagger), and Youmans' composition Through the Years pealed forth from the organ, under Dr. Candlyn's chaste fingers. . . . At another Church, St. George's on Stuyvesant Square, Harry T. Burleigh, the 80-year-old Negro composer and baritone, sang The Palms on Easter, as he has done for 52 years. . . .

• • •

Some drastic changes are happening to the music that accompanies athletic games in our colleges. The ladies have invaded the arena, if we may believe the attached sizzling report that comes from Ohio:

CLEVELAND, April 16—Since the majority of spectators at football games are men—and man since the days of Adam has never been averse toward viewing woman's shapely legs—the Cleveland Browns of the All-America Football Conference are going to have a 24 piece all-girls' swing band this fall.

Under the direction of George (Red) Bird, the musical maestro whose bandsmen at Massillon (O.) High School gained national fame through their colorful gyrations, the Browns are plotting pre-game and halftime entertainment that will blaze a new trail in professional football.

"Most people listen with their eyes," says genial George Bird, who in his capacity as musical entertainment director will be the major domo of the Browns' entertainment units.

This fact doubtless accounts for the popularity of some opera stars we could name. . . .

THE "TALKIES" COME OF AGE

HOLLYWOOD SURVEYS ITS MUSICAL PROGRESS IN 20 YEARS SINCE THE SOUND FILM'S BIRTH

TED CAIN

STUDIO Music Heads Assay the New Trends for 1947—"Great Composer" Pictures Still Appeal to the Public's Imagination—How Adaptations of Music and Lyrics Are Made.

JACK BROOKS

By TED CAIN,
Head of Universal Studio Music Dept.

Hollywood historians are still arguing over the birth date of motion pictures. Our reference book discloses that the late Thomas Alva Edison recorded the first moving sequence on a film base in 1889. Six years later Woodville Lathan, aided by his two enterprising sons, Grey and Otway, perfected a machine which would reflect images on a screen. Somewhere about that time, I am led to believe, our parents and grandparents witnessed a preview of things to come in the cinema business.

Thirty-two years following the screening of a prize fight in 1895 between Young Griffo and Battling Bennett—a Lathan clan enterprise presented to a capacity house of forty patrons—the motion picture industry took another important step forward with the introduction of sound. Though Don Juan in 1926 had paved the way, the year was 1927 and the film was Al Jolson's Jazz Singer. (If you will recall, that production was not one hundred per cent "talkie." Voice and music were employed only for the singing and musical sequences.) The Jazz Singer proved a gold mine for the Warner Bros., drawing more than two million dollars into box-offices.

In addition to making an overnight film star out of Jolson and re-establishing the Warner Bros. on a firm financial footing, the advent of sound introduced other ramifications into the film industry. The silent picture was consigned to the scrap heap. Stars of long standing tumbled from their pinnacle. Those who were displaced had voices which did not suit their physical personality. I recall a "gag" at the time to the effect that Rin-Tin-Tin was the only cinema personality who could completely disregard the "talkie" innovation!

New Channels for Music

Jolson's epic proved more than the possibility of bringing vocal personalities to the movie audience. It provided an entirely new channel in the introduction of movie underscoring, or, as the process is more commonly known—incidental music.

Prior to "talkies" each theater provided its own small orchestra which followed the mood of the film to the best of its musical knowledge. And during that same period each studio employed its standby string players or portable organ which gave forth with Hearts and Flowers whenever the script demanded emotion from the leading lady.

Today, a mere nineteen years following the birth of film sound, I feel that the entire motion picture industry can take a bow for the important role it has played in bringing both popular and classical music to its patrons.

Universal Studio has made its valuable contribution to the music-loving public. To satisfy demands in the popular field, this studio for the past six years has filmed thirteen musical featurettes per season. Last year we brought such well-known orchestras as those of Stan Kenton, Frankie Masters, Russ Morgan and Al Donahue, among others, to the screen.

Deanna Durbin, who has enjoyed ten years of screen singing success, contributes two vehicles per year. Miss Durbin's One Hundred Men and a Girl, filmed in 1937, won an Academy Award for the best musical feature of that year.

Plans for 1946-7

Fandango, a Technicolor production based on an incident in the life of the composer Rimsky-Korsakov, is being readied for release. Miklos Rozsa, winner of an "Oscar" award for his Spellbound music, is providing the scoring. Jack Brooks, of our music department, has written special lyrics for three songs to be sung in the spectacular Rimsky-Korsakov film by Metropolitan Opera tenor Charles Kullman.

Glancing ahead into 1947, we are preparing to bring to the screen the two popular Broadway musicals, Up In Central Park and Mexican Hayride. The first will star Deanna Durbin. Abbott and Costello will share honors in the latter.

Universal's current and future important trend, we must admit, is a far cry from the flickering prize fight images which graced the Lathan family screening back in 1895!

Fitting New Lyrics in Works of the Masters

By JACK BROOKS,
Universal Studio Writer

Based on the premise that a musical innovation is accepted if overwhelming criticism is not forthcoming, the Universal film, That Night With You, served as a willing and gallant "guinea pig" for the same studio's current Technicolor musical, Fandango.

Producers Michael Fessier and Ernest Pagano, who are always willing to attempt a new script experiment, approached the writer with the assignment of doing lyrics for works of Rossini, Brahms and Tchaikovsky, in the case of the first-named work.

The task was approached with caution. I feared criticism from the ranks of the classical followers. However, the younger musical generation, of which I am a member, was already warbling "modern" lyrics to various masters' works. Somewhere between the two extreme camps, I had to locate and traverse a medium path.

The lyrics were completed with the approval of the producing team, and sung in the film by Susanna Foster. I braced myself for an avalanche of *pros* and *cons* following the picture's release. Approving voices outnumbered the dissenters by a count of fifteen to one!

Following the favorable reception of That Night With You, I was assigned the job of creating modern lyrics for a trio of Rimsky-Korsakov numbers in Fandango.

The task was more exacting in this vehicle, so far as my contribution was concerned. In the first place, Producer Edward Kaufman had made up his mind to sign Metropolitan Opera tenor Charles Kullman for an important acting and

(*Continued on page 9*)

SOME POPULAR MUSICAL FILM SCENES OF THE LAST DECADE.

Left, Lily Pons singing The Jockey on the Carousel in I Dream Too Much (Photo © RKO Radio Pictures, Inc.); center, Jeanette MacDonald and Nelson Eddy in the film version of Victor Herbert's Naughty Marietta; right, Risë Stevens in the Carmen sequence from Going My Way (Photo © Paramount Pictures, Inc.).

Happenings in Hollywood: New Disney Film Premiered

The Hollywood Bowl concerts will begin July 9. Dr. Karl Wecker, manager of the Bowl, has completed plans for eight weeks, which still may be augmented to ten, with concerts on Tuesday, Thursday, Saturday, and Sunday nights. Leopold Stokowski will return for his second season as musical director, and will conduct the major portion of the Tuesday and Sunday events. Saturdays will be feature nights, and Thursdays will have distinguished soloists. There will be six evenings of ballet, with no repeats on subscription nights.

•

Music Week will culminate in a special Bureau of Music program in the Hollywood Bowl in charge of J. Arthur Lewis, music coordinator for the city. The junior and senior choruses will sing separately and together, the latter making an ensemble of 1000 voices, under Rober Wagner, supervisor of youth choruses. Lauritz Melchior will be guest soloist.

Awards will be made in the "Artists of the Future" contests, of which the finals will be judged May 4 in the City Hall. The first prizes (one for a girl and one for a boy) are $500 scholarships donated by Jeanette MacDonald and Nelson Eddy, second prizes of $250 each have been donated by Frank Vitale and Filippa Pollia, and the third prizes are Hollywood Bowl season books donated by the Hollywood Bowl Assn.

•

Constantin Bakaleinikoff, musical director of RKO Studios, heads the list of conductors for the Pacific Music Camp in Stockton, Calif., during its six weeks course. The camp, sponsored by the College of the Pacific, School of Music, is to give talented young school musicians of the West an opportunity to study orchestra, band, chorus, and various musical courses ranging from the fundamentals to composition and conducting. Bakaleinikoff, who is particularly interested in youth education, is taking special leave from his multifarious duties at the studio in order to assist.

•

The opera class of the Russell Studios put on an excellent presentation of The Beggar's Opera in their new studios at 424 N. Larchmont Blvd. on April 12. These adequate staging facilities will permit a number of operatic performances during the coming season, as well as a regular series of recitals. In the latter field, Soprano Jean Lucas was heard to advantage on April 6 in a varied program that included arias by Verdi, Bellini and Mozart, and songs by Burleigh, Dunn, Hageman, Weaver, and Carpenter.

•

The Samoiloff Studios have moved to new quarters at 610 S. Van Ness Ave., originally planned and designed by the late Dr. Lazar Samoiloff. The studios there have been newly renovated and soundproofed, and have stage space available for the numerous recitals presented by the student body.

The vocal department, supervised by Zepha Samoiloff, is headed by Instructors Rose Ough and Lucia Liverette. Summer courses will include acting, with special reference to opera.

•

Louis Kaufman, well-known violin virtuoso, is taking a brief rest in his home in Westwood after his Spring concert tour of the country. He will play the Khatchaturian Violin Concerto as soloist with the Santa Monica Civic Symphony Orchestra, under the direction of Jacques Rachmilovich, for the organization's second concert in Los Angeles at the Wilshire Ebell Theatre on May 17.

Following the concert, Kaufman will record the concerto with Rachmilovich and the orchestra, and then take a plane for Mexico City. There he will play the Brahms Double Concerto with cellist Imre Hartmann, with Carlos Chavez conducting the orchestra on May 24 and 26.

Ballet music from Aida is used as a background for the lavish Oriental Fantasy production sequence which highlights Producer Frank R. Bruni's new show, "1000 Laffs," at the Florentine Gardens in Hollywood. This is only one of the many times Bruni has chosen music from operas as the theme of big production numbers in his popular revues.

•

Maestro Gennaro Barbieri, well known Hollywood voice teacher, conductor and coach, is a firm believer in sports activities for young singers. "It helps to make healthy bodies, which in turn helps to make healthy voices," he declares. He himself is an ardent ocean fisherman, and clears a day every fortnight from his busy schedule to indulge in his favorite sport.

•

Edith Knox, concert pianist and artist and teacher of Hollywood, has just acquired a summer home in Laguna Beach, where she will spend week-ends after a strenuous season of teaching and playing, now that her Beverly Hills Musical Salon Series has completed its monthly concerts.

Her student Gilda Grego appeared with the KFI Symphony Orchestra on April 1, with Peter Meremblum conducting, playing the seldom heard Dohnanyi Variations on a Nursery Theme. Her pupil, sixteen-year-old Sam Azzarello has just been announced winner of $100 prize award in the All-City try-outs held March 29 under the auspices of the Parent-Teachers Assn.

•

Olive Arnold's 17-year-old artist pupil, Jacqueline Andres, has been engaged as a soloist in the Redlands Bowl this Summer. Mrs. Arnold's long experience and extensive repertoire in church singing has been of invaluable assistance to several of her students who are holding church solo positions locally.

•

Baritone William Eddy is back in "civvies," resuming a concert career interrupted by four years of war service. He was singing orders instead of songs, going through the Normandy invasion and the following campaign as an officer and platoon leader in a tank destroyer unit attached to the 2nd Infantry Division.

To celebrate his return he gave a recital in the Assistance League which unfortunately we could not attend, but which received unanimous praise from press and public.

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Irene Blades can point to a particularly active class of vocal students. Ginny Simms is starring on CBS, Harry Babbitt, just out of the Navy, is guesting on radio, Robert Lawton just finished a lead in operetta in Inglewood, Byron Palmer and Carlos Noble are active in light opera, Trudi Erwin guested on Bing Crosby's program, and Louanne Hogan, of 20th Century-Fox, is making Musicraft records.

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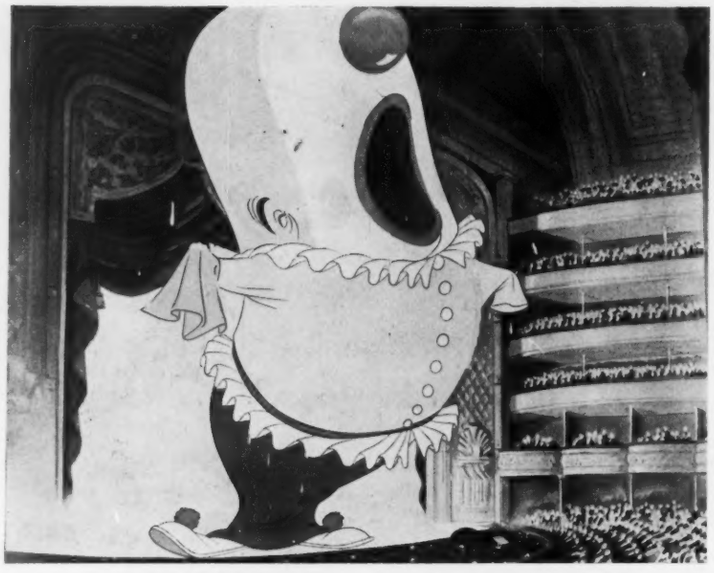
"Let's Go to the Opera" New WOR Music Series

Premiered on station WOR, April 28, a new musical series titled Let's Go to the Opera presented popular arias from the world's best-loved operas sung in English (Suns., 7:00 to 7:30 p.m., EST). Sponsored by the Book of the Month Club, Inc., the series will feature stars of the "Met" and other distinguished soloists each week. Lawrence Tibbett and Marie Rogndahi were the guest stars on the debut program. Thomas Scherman is conductor for the WOR Symphony Orchestra and chorus in the supporting music for the program.



"THE WHALE WHO WANTED TO SING AT THE MET"
is the climactic episode in Walt Disney's latest comedy musical feature, Make Mine Music. Willie, the singing whale (voice portrayed by Nelson Eddy), has many droll adventures. The picture also includes an animated version of Prokofieff's Peter and the Wolf, among many other features. (Photo © Walt Disney Productions.)

Of particular interest to musical audiences is Walt Disney's latest film, Make Mine Music, previewed at the studio April 15. The new art that Disney has created is applied in an entirely lighthearted and altogether delightful manner. It is a visualization of ten musical items which range from a set piece, Prokofieff's Peter and the Wolf, to pure fantasy in The Whale Who Wanted to Sing at the "Met," with Sterling Holloway narrating the former and Nelson Eddy singing all the parts, including soprano, in the latter!

The technicolor effects are enthrallingly beautiful, the composition and lighting ofttimes breathtaking. The silhouettes, exquisitely danced by Riabouchinska and Lichine, make a choreographic dream. The old ballad of The Martins and The Coys is done most amusingly, and the swing sequence of All the Cats Join In should entertain even the most serious of pedants. But anyone with an ear for music would do well to cover it from the off-key singing of Andy Russell in Without You. The other items are all thoroughly enjoyable, and the film is not only worth seeing, but seeing more than once. R.D.S.

← **MR. AND MRS. SHURA CHERKASSKY**
in Santa Barbara, where the pianist and his wife vacationed following their marriage in Laguna Beach on March 21. Mrs. Cherkassky is the former Mrs. Eugenie Blanc of Springfield, Mass.

CHARLOTTE BOERNER, →
soprano, was soloist with the San Francisco Symphony, in the Beethoven Ninth Symphony on April 6, Pierre Monteux conducting. On May 11 she took the soprano lead in Prince Igor at the San Francisco War Memorial Opera House. Miss Boerner has gone under Martin Music Management.

COAST CALLING!

New Symphony Orchestra Thrives in Santa Monica

THE SANTA MONICA CIVIC SYMPHONY ORCHESTRA,

Santa Monica, Calif., directed by Jacques Rachmilovich, in a recent concert with Lous Kaufman as violin soloist. The orchestra, concluding its successful first season, is now making a series of record albums. (Pacific Press Photo.)

The fastest rise of any symphonic ensemble in the country is claimed by the Santa Monica Civic Symphony Orchestra, in that city of 60,000 which lies between Los Angeles and the Pacific Ocean. In the first season of its existence, the Santa Monica Civic Symphony Orchestra, directed by Jacques Rachmilovich, has given a highly successful concert season, broadcast twice on the air, made two albums of records with several more to be made in the immediate future, and is about to visit neighboring Los Angeles for two special concerts in May.

"I am confident that any city in America of comparable size can and should support its own symphony orchestra," Conductor Rachmilovich declares. "I must admit, however, that we have been extremely fortunate in Santa Monica because of the many fine instrumentalists who live in the city or close at hand.

Players Largely from Studios

"A large proportion of the orchestra players are film studio and radio orchestra players who are definitely the finest players to be found anywhere in the world today. With this wonderful material to draw upon, it is only natural that we should have a fine symphony."

Rachmilovich conceived the idea of forming the orchestra only last Fall. He laid his plans before the Santa Monica Civic Music Guild, which had been organized to present a series of children's concerts in the interest of music education.

This organization, headed by Mrs. Cecil Frankel and Mrs. Leiland Atherton Irish, both long identified with the Hollywood Bowl concerts and the Philharmonic Orchestra of Los Angeles, saw at once that a symphony orchestra would be a cultural asset to the city. The board of directors voted unanimously to assume sponsorship of the orchestra, and the initial concert was set for Oct. 7.

Public Responds

The response of Santa Monica musicians was immediate, and a full ensemble reported for the first rehearsal. Santa Monica music patrons were equally enthusiastic, and Barnum Hall was well filled for the opening concert.

Conductor Rachmilovich has given his auditors the best of standard symphonic fare with a generous seasoning of novel or seldom heard works. These included the Tchaikovsky First ("Winter Reveries") and Second ("Little Russian") Symphonies, both of which the orchestra has recorded. Also included were world premieres of Lionel Barrymore's Fugue Fantasia No. 1 and No. 2, and Frank Hubbell's Passacaglia and Scherzo, two well written and meritorious additions to symphonic literature.

Rachmilovich, who is proud of his American citizenship, also has declared a policy of performing at every concert a work by an American born composer. He plans to perform American works in Europe, too, where he has been invited to conduct leading orchestras this Summer.

Radio and Other Plans

During the season, the orchestra twice has broadcast programs over Radio KFWB. In addition to the record albums it has made of the first two Tchaikovsky symphonies, it is about to make four more record albums.

A coming season of five concerts in Santa Monica already has been announced, and probably will be sold out before the season starts. Rachmilovich also plans, if conditions warrant, to present at least one opera next year.

No story of the orchestra would be complete, Rachmilovich insists, without mention of those who have aided in the formation of its personnel, particularly Mrs. Delphine Delmas Rasco, and Messrs. Frank Hubbell and Arthur Gripp. Nor are the musicians' efforts to go unnoticed and unrewarded. The full roster of the orchestra is published in each record album, and a quarter of the net profits will be distributed among the performers.

RICHARD DRAKE SAUNDERS.

Khatchaturian Rights Acquired

Aram Khatchaturian, the Armenian-Russian composer who has forged to the front rank in the last two years, has granted the rights to the Western Hemisphere premiere of his latest composition, Masquerade Suite, to Jacques Rachmilovich and the Santa Monica Civic Symphony Orchestra.

It will be played on May 7 when the 90-piece ensemble gives the first of its two Los Angeles concerts in the Wilshire Ebell Theatre. After the premiere, Rachmilovich and the orchestra will record the work for Symphony Records Co., and the first record to be pressed will be sent to the composer at his home in Moscow.

The Suite was composed originally as incidental music to the famous play by Lermontoff, a drama very popular with the Russian people.

Another important Khatchaturian work, his lyrical Violin Concerto, will be performed with Louis Kaufman as soloist on the orchestra's second concert, May 17. This work also will be recorded afterward.

"Tremendous" New Interest in Opera A Boon to Singers

By ANDRES De SEGUROLA

Singing is the natural use of the voice. Good singing is the artistic use of the voice. You or your teacher must find your "true" voice.

To possess a Stradivarius does not make you a violinist. To possess a good voice—even a beautiful voice—does not make you a singer, a good singer, I mean. You have to master your instrument, your voice.

The study of vocal art is a help to a natural voice; sometimes it is the correction of a natural voice and other times it is discovery of an "unnoticed" voice.

The voice of a singer must have a controlled "range" of at least two octaves. The lack of this requisite means a faulty production of the voice, and it will always be a handicap in the application of that voice to the requirements of a professional career.

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A tremendous revival of interest in grand opera is now manifesting itself in the United States, and the request for American singers is increasing day by day. Why not prepare yourself conscientiously to become one of them?

This "conscientious" preparation means the careful selection of an experienced teacher, the knowledge of music, study of foreign languages, the hearing of instrumentalists, the reading of classics and the visiting of art museums.

All this will do good to your voice, to your soul and to your imagination!

Think it over well.

UNO DELEGATES ATTEND THE OPERA AND SYMPHONY

ELEVEN delegates of the United Nations and Trygve Lie, chairman, were the guests of the Metropolitan Opera Association on Wednesday evening, April 17, when they attended the performance of Verdi's Un Ballo in Maschera.

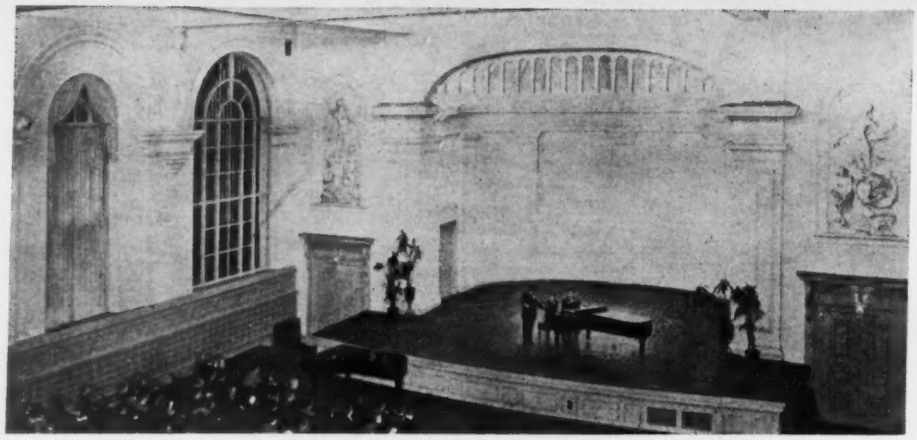
Bruno Walter conducted the opera with his usual mastery and the leading parts were sung by Mmes. Milanov, Harshaw, Alarie and Messrs. Bjoerling (who excelled as Riccardo, the part in which he made his Metropolitan debut in 1938), Warren, Baker, Cordon, Alvary, Manning, Oliviero.

In the flag-draped boxes were notables from many lands. Special attention was focused on Stettinius, Gromyko, Sir Alexander Cadogan, Dr. Quo Tai-chi and other notables. In the intermission after the second act there was a reception in the lounge of the Metropolitan Opera Club.

Also attending were members of the United Nations Military Staff Committee, guests of Rear Admiral Richmond Kelly Turner, former chief of the Navy war plans division, to honor the senior officers of the land, sea and air forces of countries other than the United States, represented on the committee.

DELEGATES OF THE UNITED NATIONS who on April 11 attended the final subscription concert of the Philharmonic-Symphony as guests of the Society, included representatives from England, Brazil, Poland, Egypt, Australia, Russia and Mexico, as well as Secretary-General Trygve Lie. Pictured are, in the usual order, Rafael de la Colina (Mexico), Lt. Col. William R. Hodgson (Australia), Artur Rodzinski, conductor; Pedro Leoa Velloso (Brazil), and A. R. K. Mackenzie (Great Britain). (Photo by Ben Greenhaus.)

PEABODY RECITALS END 80th SEASON



SCENE AT A PEABODY CONCERT TODAY.

NOTABLES PROMINENT IN FRIDAY CONCERTS

Baltimore

When Joseph Szigeti gave his recital at the Peabody Conservatory of Music in Baltimore on March 1 his recital marked the close of the eightieth season of Friday Afternoon Artist Recitals at this internationally known School of Music, now under the Directorship of Reginald Stewart, noted conductor and pianist. Few cities in the country can boast a concert series extending uninterrupted through so many years, without ever relaxing the lofty standards regardless of war, competition or changing economy.

Headliners for Low Admission

Each season the roster has been arranged to offer an opportunity to hear the world's greatest artists; during their long and impressive record, the Peabody Friday Concerts have introduced hundreds of notable artists to Baltimore and presented programs of exceptionally high calibre. These concerts are given at a moderate price, which is made possible only through the benefit of the endowment which the Peabody enjoys. This has freed the school from many commercial considerations, such as might conflict with the maintenance of musical standards.

Antedated Concervatory's Founding

An interesting feature of the Concert Series is that it is older than the Conservatory itself, which did not come into being until 1868. The Peabody Institute was founded in 1857, but did not wait until the Conservatory was established to begin its concerts. The Conservatory was designed, as expressed in the language of its founder, George Peabody, to be "adapted in the most effective manner to diffuse and cultivate a taste for music, the most refining of all the arts, by providing a means of studying its principles and practicing its compositions, and by periodical concerts, aided by the best talent and most eminent skill within the means of the trustees to procure."

The School was first called "Academy of Music" and it was not until 1874 that the term Conservatory was adopted. The new-born Academy was authorized by the Trustees of the Peabody Institute on June 5, 1868, and opened its doors for instruction of students the following October. The first Director was L. H. Southard. He was succeeded by Asgar Hamerik, who was knighted by the King of Denmark in 1890, and eight years later retired from the Directorship to spend his later days in Copenhagen, the city of his birth.

Changed from Saturdays to Fridays

It was under Hamerik's regime that the concerts were transferred from Saturday evenings to Friday afternoons, which later became the custom, and established for them the appellation of "Friday Afternoon Artist Recitals."

In 1898 Harold Randolph who had been one of the distinguished students of the Peabody, was appointed its Director, and continued in that capacity until his death in 1927. He continued to bring world famous artists to these recitals and to make them an important social as well as a musical event in the cultural life of the city. The high quality of the Friday concerts continued through the regime of Mr. Ortmann and is being maintained under the able and energetic Mr. Stewart.

Notable Roster of Artists

During these many years the Peabody programs have featured the leading string quartets and other ensembles, most of the great instrumentalists and many of the great singers.

On October 28, 1938, John Charles Thomas the distinguished baritone of the Metropolitan Opera, an alumnus of the Peabody School, had the honor of appearing in the Peabody's one thousandth Artist Recital, and when Mr. Szigeti closed this eightieth season his program carried this notation "The Eleventh Hundred and Twenty-Seventh Recital," a noteworthy achievement in the continuance of annual concerts.

The Friday afternoon concerts at the Peabody hold a special place in the music life of the city. They have become a local institution, which, though octogenarian, is still hale and hearty and filled with the vigor and charm of youth.

Baltimore Symphony Closes Season with Popular Bills

BALTIMORE.—The Baltimore Symphony Orchestra, returned from a southern tour of 17 concerts in 15 days, recently was guest-conducted by the eminent radiotrician Andre Kostelanetz, whose program, of strong popular appeal, included three first-times here: Jerome Kern's Scenario for Orchestra, the conductor's Roumanian Dances and his own transcription of Debussy's Clair de Lune.

Three concerts were given during the "extra" week that was added to the orchestra's season, the one on Thursday having its first half devoted to Gershwin. Walter Hendl made his concert debut here as soloist in the Rhapsody in Blue. The program closed with a performance of Fletcher's The Walrus and the Carpenter, a choral ballad sung by the Junior Choruses of 500 voices from the Peabody Preparatory Department. The entire stage of the Lyric was filled with the singers who made a warmly favorable impression with the large audience. The performance was repeated at the extra concert for Young People on Saturday morning.

Stewart Flies to Mexico

The orchestra closed its fourth highly successful season under Reginald Stewart with an all-request program, superbly played, of Russian music. A long string of encores followed and a farewell for the season speech by Mr. Stewart. Two days later he flew to Mexico, where he conducted two performances of the Symphony of the National University of Mexico City. C. C. Cappel is busy with plans for next season and an impressive list of soloists has been announced and the possibility of a longer season. The orchestra and Mr. Stewart will make three tours, even more extended than those of this season.

The first of a series of Faculty Recitals was given by Edward Weiss, pianist, new at the Peabody this season. Subsequent recitalists were Alexander Sklarevski and Austin Conradi, pianists, and Cecil Figelski, violist.

Orchestral Finales

The Philadelphia Orchestra, Ormandy conducting, ended its 1945-46 concerts here with Alexander Hilsberg as soloist in the local premiere of the Concerto for Violin and Orchestra by Harl McDonald.

Artur Rubinstein had an ovation for his playing of the Rachmaninoff Concerto No. 2 at the concluding concert here by the National Symphony, conducted by Hans Kindler. The orchestra returns for nine concerts next season.

C. C. Cappel's series had its seasonal ending with a recital by Vladimir Horowitz, for which several hundred chairs had to be placed on the Lyric stage.

Felix Robert Mendelssohn, member of the Baltimore Symphony and of the Peabody Summer School faculty, gave his debut recital here at Cadoa Hall, accompanied by Scott Watson, and with Louis A. Skinner, bassoonist of the Baltimore orchestra, as assisting artist in Mozart's B flat sonata . . . Henry L. Scott made his debut here at the Lyric in his "one man gala" of swing, classics, pantomime and concert humor.

GUSTAV KLEMM.

PRE-PERFORMANCE VOCAL TONIC. Zinka Milanov, backstage in Baltimore's Lyric Theatre, enjoys a slice of fresh pineapple before going on to open both the Baltimore opera season and the Metropolitan's spring tour, singing the title role of Gioconda. (Photo by Robert M. Lewis.)

Works by Isadore Freed Heard

Recent hearings of Isadore Freed's music include a performance of the Brooklyn Chamber Music Society at the Brooklyn Academy of Music, when Alix Maruchess, violist, played his Rhapsody for Viola and Piano with the composer at the keyboard. She repeated the work at her New York recital. In Hartford the Greenwich String Quartet played Mr. Freed's Triptych for Violin, Viola, Cello and Piano, issued by the Society for the Publication of American Music. In New York the composer directed the United Temple Chorus and the Emanu-El Choirs in four choral works at the Three Choir Festival. He also conducted the United Temple Chorus in his Postscripts, six pieces for Women's Chorus which won the Eurydice Choral Prize. As lecturer-recitalist, Mr. Freed appeared as an exponent of contemporary music in Philadelphia for the Contemporary Music Guild; in Hartford for the Hartt Foundation; in Atlantic City and in Lawrence, L. I. He conducted a concert performance of Gluck's Orpheus with the Festival Chorus of Hartford.

Spalding, Borowsky, Elman Heard in Miami

MIAMI, FLA.—After several years' absence, Albert Spalding appeared as soloist with the University of Miami Orchestra in the Beethoven Violin Concerto. The balance of the program consisted of Mendelssohn's overture Fingal's Cave and Tchaikovsky's Symphony No. 5.

In sharp contrast to the University concert was the recital by Alexander Borowsky. His program, half of which was composed of Bach piano transcriptions, was one of the musical treats heard this season in Miami.

The return of Mischa Elman was marked by broad tone and pronounced pyrotechnics on the violin, in a program of concert favorites. DAN STANBURY.

Dalrymple in Mexico

George H. Dalrymple, personal representative and concert manager, now in Mexico City, presented George Randol, Negro baritone, as guest artist with the Orquesta Sinfonica, Vladimir Shavitch conducting, at the Palacio de Bellas Artes, April 7. Mr. Randol will also give recitals in other cities of Mexico, sponsored by the Asociacion Mexicana de Conciertos. Pablo Castellanos, Mexican pianist, will give lectures in the United States this fall on Contemporary Mexican Music, illustrated by works of Chavez, Ponce and G. Baqueiro Foster, and in November will be heard in recital at Town Hall. Dorothy Judy Klein, protege of Egon Petri, will appear in recitals in the Bellas Artes in June and July, as will Ernesto Vinci, Canadian baritone.

JAZZ REARS ITS HEAD AT ROCHESTER

Popular Idiom Makes Bow in the Eastman School Festival for First Time

By NORMAN NAIRN

Rochester, N. Y.

Four compositions were given first performances, and three others had first public presentation in the course of the Eastman School of Music's 16th annual Festival of American Music, under direction of Dr. Howard Hanson; Apr. 11-17, inclusive.

The four premieres were of Weldon Hart's Symphony No. 1, George F. McKay's Concerto for Cello and Orchestra, Roy Harris' Radio Piece with Piano Obbligato, and Wayne Barlow's Nocturne. The Harris and Barlow works were commissioned by Radio Station WHAM.

First public performances were of Robert Palmer's Concerto for Small Orchestra, Dr. Hanson's Serenade for Flute, Harp and String Orchestra; Bernard Rogers' The Plains, and Mr. Rogers' elegy To the Memory of President Roosevelt.

Weldon Hart's symphony is strictly in the modern idiom, much of it definitely cerebral. Strongly written, with no emotional appeal, its lighter moments are intriguing often in the skillful use of bits of material which stem from his native Tennessee, without direct quotes from folk songs. Hart, a teaching fellow at the Eastman School, received his master's degree from the University of Michigan, and had taught in Western Kentucky State Teachers' College.

McKay, member of the faculty at the University of Washington, and the Eastman School's first graduate in composition, wrote his concerto for and dedicated it to Allison MacKown, cellist, who was the highly capable soloist. The influence of Northwest folk songs is felt in the concerto's slow movement. The work has sincerity and might well go into the cello repertoire.

Both these works were given especially eloquent readings by the Eastman-Rochester Symphony Orchestra, Dr. Hanson conducting. On this same performance was Mr. Rogers' elegy, which had been played April 11, 12 and 14 by the New York Philharmonic-Symphony under Artur Rodzinski. This work has an impressive simplicity, dignity, and fittingly, uses a neutral-hued palette rather than the exquisite orchestral colorings which characterize many of this composer's works.

Harris Conducts Own Work

Dr. Roy Harris was guest conductor for his Radio Piece with Piano Obbligato, on the program of the Eastman School Little Symphony, Frederick Fennell, director. This work is written in modified rondo form, and has a free lyrical theme and a rhythmical theme of dance origin for its basis.

Played also by the Little Symphony was Dr. Barlow's Serenade, which was inspired, without literal interpretation, by the Walt Whitman lines "Night of the south winds—night of the large few stars!" The composition consists of a theme and three variations, employing the harmonic idiom of the day convincingly. Dr. Barlow is a truly creative musician.

It fell to the lot of the Little Symphony also to present Dr. Hanson's Serenade, Palmer's Concerto and Bernard Rogers' The Plains. As soloists in Dr. Hanson's work were Joseph Mariano, flutist, and Eileen Malone, harpist. Dr. Hanson has written with perceptive knowledge of the capacities of the two solo instruments, decidedly pleasant writing and harmonically agreeable.

Two movements of the Palmer Concerto were heard, Aria and Ricerare. The work is quiet in atmosphere, has an individuality of style, Palmer is a member of Cornell University music faculty.

Mr. Rogers' The Plains, subtitled Landscapes for Orchestra, has three movements, Nocturne, Storm and Daybreak, each carrying out the composer's intentions, with rich and striking orchestrations.

The remainder of Mr. Fennell's Little Symphony program comprised David Diamond's Concerto for Chamber Orchestra, brittle music and scored boldly; Paul White's exquisitely melodic Andante and Rondo for Cello and Strings, which had a superb presentation by Luigi Silva, the soloist; and Music for Chamber Orchestra, by Alvin Etler, of Yale University School of Music faculty, spontaneous and more consonant in character.

Eastman's Memory Honored

High spot of the Festival, and especially appropriate for Founder's Day, was the program by the Eastman School Senior Symphony Orchestra of 126 pieces, Dr. Hanson directing, in which the Eastman School head paid tribute to George Eastman, whose vision brought the school into being.

Assisting in this program was an ensemble of women's voices, the program comprising Quincy Porter's Music for Strings, Dr. Hanson's Symphony No. 3, Charles Martin Loeffler's Evocation for women's voices and orchestra, and the nard Rogers' The Plains. As soloists in Gershwin-Bennett Suite from Porgy and Bess.

The young musicians played with deep sensitivity, brilliant climaxes, fine blend and thrilling sonorities. It was easy to see that this orchestra is Dr. Hanson's pride and joy.

Opening the Festival was the Eastman School Symphony Band, which showed especially good training in precision, phrasing and shading. Making up this program were Bernard Tuthill's Overture for Symphonic Band, Ellis B. Koh's Life with Uncle Sam, Robert Sanders' Symphony for Band, Morton Gould's Cowboy Rhapsody, George McKay's Bravura Prelude, and Jack End's Floor Show.

The Gordon String Quartet presented William Schuman's Quartet No. 3, Normand Lockwood's Quartet No. 2, Elliot Weisgarber's Quartet No. 1, and Walter Piston's Quartet No. 2. In its playing the quartet delved deeply into this music and gave a rewarding exhibition of the exacting art of ensemble work. It was all music that required concentrated attention.

Program for Ballet

One of the events that draws a crowded house is the performance by the Thelma Biracree Ballet, with the Eastman-Rochester Symphony Orchestra conducted by Dr. Hanson. The orchestra played with special inspiration, and the ballet gave a highly creditable showing. Soloists were Miss Biracree, Olive McCue, Jack Kauflin, Maybell Lama, Vivian Landrock and Earl Kage.

The choreography was done to the music of Deems Taylor's Suite from Peter Ibbetson, Samuel Barber's Overture School for Scandal, Camargo Guarnieri's Dansa Brasileira, Loeffler's Pagan Poem, Dr. Hanson's Andante from Symphony No. 2, Vittorio Giannini's Intermezzo from Primavera and Gershwin's An American in Paris.

A program of concert music in the jazz idiom introduced jazz to the Eastman Festivals for the first time, Jack End conducting his dance band in a program comprising his own Concert Suite, Paul Nero's Prelude and Allegro for Hot Fiddle, with Nero as soloist; Alvin Waslohn's Jazz Rhapsody for Piano and Dance Band, with Wahlohn as soloist; Alan Schulman's Mood in Question, and Rayburn Wright's Two American Stereotypes, as well as seveveral dance tunes. Mr. Nero's Concerto for Hot Fiddle was an outstanding contribution, showing the young composer-violinist's talent for capturing the spirit of jazz in classical form.

The concluding program was given by the Eastman-Rochester Symphony Orchestra, Dr. Hanson conducting. In addition to the Hart symphony, the Rogers' elegy, and the McKay Concerto, previously mentioned, the program included also Virgil Thomson's delightful Suite from the Ballet Filling Station; Burrill Phillips' Scherzo, dramatic and strongly scored and unlike the airy scherzo in the accepted sense of the term, and William Schuman's Newsreel.

EASTMAN SCHOOL FESTIVAL GROUP
From the left: Allison MacKown, cellist; Burrill Phillips, George F. McKay, Weldon Hart and Bernard Rogers, with Dr. Howard Hanson at the piano.

THE "TALKIES," AGED TWENTY, IMPOSE HIGHER STANDARDS

(*Continued from page* 5)

singing role. Kullman, realizing that his singing prestige was at stake, refused to sign the contract until he had an opportunity to approve the lyrics for his three numbers.

The second obstacle developed in my belief that Rimsky-Korsakov's music does not contain the same obvious melodic line which is so prominent in the works of Tchaikovsky and Rossini. Consequently, writing lyrics for his work is much more difficult than for the former two composers.

In composing lyrics for Song of India, Hymn to the Sun and the film's title song, Fandango (Caprice Espagnol), I followed the same pattern as in my previous work. First, I thoroughly familiarized myself with the composer's score. Then I argued with myself while exploring the merits of one of two possibilities. I could either translate the original words, or follow the pattern of Tin Pan Alley tunesmiths and rhyme "June" with "Moon."

After careful consideration, I was convinced that both avenues of approach offered nothing more than a "detour" route. Once again I chose to travel the middle road. I have tried sincerely to create new "word" pictures for the "ear" pictures created by the Russian master. To carry the point farther, my contribution has been strictly modern. I have composed the lyrics in the same fashion as if Rimsky-Korsakov were a 1946 composer.

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Rachelle Carlay to Sing with San Carlo Opera

Rachelle Carlay, soprano, will sing the title role in Tosca with the San Carlo Opera at the Center Theatre on May 6. Miss Carlay recently concluded an engagement under Shubert management, appearing in the operetta Love in the Snow, and she also sang Violetta in Traviata and Mimi in Boheme at the Brooklyn Academy of Music. Miss Carlay formerly appeared with the Royal Opera of Brussels and the Opéra Comique in Paris. In this country she has sung in concert and on the radio as well as in opera.

RACHELLE CARLAY
(Photo by Ray Lee Jackson.)

A NEW SYMPHONY FOR THE SOUTHWEST

Dallas Orchestra Closes First Season with Gains on Its Ledger

By LOUIS W. LEWIS

Dallas, Tex.

This season has seen the successful launching of the new Dallas Symphony Orchestra on what promises to be a brilliant and promising future. The orchestra fulfills a need strongly felt by the musically appreciative patrons of Dallas. It is through their generous subscription to the unique maintenance plan, evolved and brilliantly executed by D. Gordon Rupe, Jr., investment banker and president of The Dallas Symphony Orchestra, Inc., that the symphony became a reality.

According to this plan a Founders' Fund, made up of 150 memberships, forms the guarantee fund which is held in trust. Sponsors' Memberships at $100 annual dues supplement box office receipts for the operating fund. To date, nearly 1,000 members are enrolled as sponsors.

Antal Dorati, musical director of the orchestra and one of our youngest conductors, has had an impressive career. Being decidedly precocious, he was the youngest student ever to be graduated from the Academy of Music in Budapest, and at eighteen was appointed conductor at the Royal Opera House in the same city. Then followed engagements as opera and concert conductor with many o fthe finest organizations in Europe. Though the Dallas Symphony is his first permanent post as symphony conductor, he is well known in this country as musical director of the Ballet Theater (1941-1945) and has been a popular guest conductor with many of our major symphonies.

A Cosmopolitan Orchestra

In selecting musicians for his orchestra, Mr. Dorati held auditions in Hollywood and New York as well as in Dallas, so that the present orchestra is quite a cosmopolitan group. Nearly half of the male musicians are veterans of the recent war, and Mr. Dorati deserves commendation for assisting them in returning to their profession.

The symphony's clarinetists, Charles Paashus and Foster Wygant, and tympanist Bob Stuart all played in the Headquarters Band of the 7th Army in Africa, Sicily, and Italy. They twice played for President Roosevelt in their three years overseas. Before enlisting in the army they had studied together and graduated from the Julliard School of Music.

Miss Signe Sandstrom, assistant principal cellist, had been on tour with the USO since her 1942 Town Hall concert. She appeared as soloist for our service men at military bases in the U.S. Caribbean, South American and South Pacific areas, and performed an outstanding service in those three years.

Joseph Hawthorne, assistant conductor and principal violist, was released from the Navy especially to take his post with the Symphony and started the season while still on terminal leave. In the Navy he was a full lieutenant and worked for nearly three years on developing anti-submarine devices. Three standard Navy Manuels were written by him concerning this work. Mr. Hawthorne received his degree in music from Princeton University, and studied viola under Primrose. He was an assistant in the Department of Music at Columbia University, director of the Cape Cod Summer Symphony (16 concerts, 1941), and was principal violist with the Ballet Theater under Antal Dorati.

Werner Gebauer, concertmaster of the orchestra, also prominent as a solo performer, was a First Lieutenant assigned to special services with the Army. On being discharged he made a USO tour of military bases in Greenland, Iceland, Scotland, and Labrador. Gebauer was well known on the concert stages of Europe for his youth and virtuosity, and since coming to this country in 1938 he has been widely acclaimed. This season he played the new Walton Concerto for Violin, for which he received the finest press commendations.

Because of the recent varied experiences of so many of the musicians, their average youth, and Dorati's enthusiasm and vitality there is a marked *esprit de corps* that is very noticeable in rehearsals and concerts, and which has done much to make this symphony such a smoothly functioning organization.

That the orchestra is acclaimed by the citizens of Dallas is evident by their attendance at concerts, for at nearly every appearance there has been a capacity audience of 4,300 at Dallas' Fair Park Auditorium.

Achievements of First Season

As a tribute to their artistic accomplishment, they were asked to record two albums of Red Seal Records for Victor. The recordings were made just one month after the orchestra's first performance, which is good progress for any new symphony. These first albums were the Béla Bartók Violin Concerto with Menuhin as soloist, and Glazounov's spirited ballet suite, The Seasons. According to reports, the records will be released early next fall. The Victor Company has signed the Dallas Symphony Orchestra for their exclusive services, and has already submitted to Mr. Dorati a list of compositions which they would like to have considered for recording next season.

The new symphony was fortunate in being able to play in a new shell, especially designed and built for them by Jerome Jordan, veteran set designer. Being based on artistic as well as acoustic principles, the effect is doubly enjoyable. Not only is the sound amplified and backstage reverberation eliminated, but the golden brown color effect is restful to look at and forms an attractive setting for the orchestra.

FIRST REHEARSAL
of the Dallas Symphony Orchestra, under Antal Dorati, conductor.

(At right) MENUHIN AND DORATI listen to recordings of the Bartók Violin Concerto made by the violinist and the Dallas Symphony under the latter's direction. (Photo by William Langley Associates, Underwood & Underwood Illustration Studios, Inc.)

The first appearance of the new Dallas Symphony Orchestra was made last Dec. 9 in a special concert to promote the sale of Victory Bonds. Admissions to the concert represented the sale of $724,680 in E Bonds. The regular subscription series started on Dec. 15, and consisted of twelve concerts. Four Young People's concerts were given for the school children of Dallas and surrounding communities. One of these was especially for Negro children. The only out-of-town concert was given in Fort Worth with Menuhin as soloist.

The first of two special concerts not on the regular subscription series was an all-concerto program featuring Menuhin in concerti by Bach, Bartók, and Beethoven. This was an enthusiastically received presentation, though appearing rather formidable for a relatively new audience. In the second special concert Igor Stravinsky was guest conductor in an all-Russian program which featured his own compositions.

Novelties Introduced

On March 31 the Dallas Symphony gave the world premiere of George Antheil's newest symphonic sketch, Over the Plains, a composition rich in the character of "The Great Southwest." Also they presented the first performance in America of Richard Strauss' Symphonic Fragment from Die Frau ohne Schatten, and the first performance in concert of Alexander Tansman's Variations on a Theme by Frescobaldi. Dorati's own arrangement of Offenbach's Overture to La Vie Parisienne, and Strauss' Rosenkavalier Suite were highly acclaimed. The entire first act of Die Walkuere was presented as part of an all Wagner concert, the solo parts being sung by Brenda Miller, soprano; Irwin Dillon, tenor, and Roy Johnson, basso. Alexander Kipnis, with the choir of North Texas State College assisting, sang excerpts from Boris Godounoff in another unusual program.

Other guest soloists presented with the orchestra this season were Claudio Arrau, Rose Dirman, William Kapell, Rose Bampton, Zino Francescatti, and Gregor Piatigorsky. Alex Fielder, the Symphony's principal flutist, and Catherine Johnk, first harpist, were presented in the duo-solo parts of the Mozart concerto. Their performance was highly praised.

Broadcasts, Too

Two coast-to-coast broadcasts over the ABC network featured the new Dallas Symphony. On the April 6 broadcast the Strauss-Dorati Rosenkavalier Suite was featured, and Antheil's Over the Plains was given its first radio performance. Beethoven's Ninth Symphony was presented on the April 13 broadcast, the orchestra again being assisted by the choir of North Texas State College.

Concluding the season was a special Beethoven Cycle. In four concerts all nine of the symphonies were presented . . . a fitting finale for the first season of this, the most recent comer to the ranks of America's major symphonies.

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Francescatti to Tour Europe

Zino Francescatti, violinist, with his wife, the former Yolande Potel de la Briere, has left for France, where he will be soloist with Charles Münch in Paris on May 22, 26 and 28. After a summer's rest, he will appear at the Lucerne Festival in Switzerland on Aug. 20 under Malcolm Sargent. He then makes an extensive three months' tour of Scandinavia, Holland, Belgium, Switzerland, France and possibly England, returning here in January, 1947. Francescatti's bookings include orchestral appearances with the New York Philharmonic-Symphony, the Philadelphia (in Philadelphia, Washington, Baltimore and New York), Indianapolis, Cincinnati, Columbus, New Orleans and Montreal. Next April he is booked for Cuba.

NEW YORK CONCERTS: Orchestral Finale

The symphonic season in New York had its finale during the pre-Easter weeks, except for a few programs that remain to be given.

The Young People's series of the Philharmonic-Symphony gave its last concert at Carnegie Hall on the morning of April 6. Even more than the usual large crowd of juvenile listeners heard a program including request numbers chosen by the audience from the previous concert. Glinka's Overture to Russlan and Ludmilla, the Second Movement from the Tchaikowsky Symphony No. 5, Roy Harris' Memories of a Child's Sunday (conducted by the composer), Strauss' Emperor Waltz and Sousa's U.S. Field Artillery March (the last two requests) made up the list. Rudolph Ganz conducted all but the Harris score, showing his usual suavity and taste in his spoken comments as well. He distributed prizes for the season's best note-books by the young people; in these awards of medals and ribbons he was assisted by several notables, including Olga Samaroff, who pinned a ribbon on Mr. Ganz himself! T. P.

Camilla Wicks in Sibelius Concerto

The Philharmonic's Sunday matinee concert under Rodzinski, on April 7, presented Weber's Freischütz Overture, the Chausson Symphony in B flat major, Gould's Spirituals for String Choir and Orchestra, the Polovtsian Dances from Borodin's Prince Igor, and the Sibelius Violin Concerto, with Camilla Wicks as soloist the last done in epic fashion by the orchestra, the solo instrument fervidly poetic and emotionally dramatic—an excellent reading of this stirring work. T. P.

Boston Symphony Repeats

The Boston Symphony Orchestra, under Koussevitzky, provided an evening of tonal beauty at Carnegie Hall on April 10. Haydn's Symphony in G, No. 88 had the clarity, precision and pre-eminent feeling for style that distinguishes this conductor. The second number was Copland's Suite from the ballet Appalachian Spring, given a version cognizant of the haunting loveliness of the score. Climax of the program was the Brahms Symphony No. 2, thrilling in the power and amplitude of its interpretative scope. M. L. S.

Philharmonic in Ninth Symphony and Rogers Work

The Philharmonic-Symphony Orchestra closed its Thursday evening subscription series on April 11, the program featuring the Beethoven Ninth Symphony. Observing the first anniversary of President Roosevelt's death, the orchestra also presented Bernard Roger's dignified and quietly melodic elegy, In Memory of Franklin D. Roosevelt. The third Leonore overture also was heard—expressively played, particularly in the louder passages.

The orchestra was in excellent form, playing the Symphony with a wealth of color and virility, although the tempi for the third and final movements seemed to be unusually rapid for a complete revelation of the score. The vocal soloists were Dorothy Kirsten, soprano, Nan Merriman, contralto, Donald Dame, tenor, and Todd Duncan, baritone. All four sang their exacting parts with sincerity and generally favorable vocal and interpretative results. The Westminster Choir (Dr. Finley Williamson, director) delivered the choral finale in impressive style and with uniformly balanced tonal values. Rodzinski's conducting of orchestra and chorus was outstanding.

The program was repeated on April 12 and 14, with the same soloists. L. C.

Town Hall, Mon. Eve., May 20, 1946

New York Debut Recital

MARGARET SEARLE

SOPRANO

Management: COLUMBIA CONCERTS Inc.

PRE-CONCERT HEARING.
Artur Rodzinski, musical director of the Philharmonic-Symphony, rehearses the soloists for the final concerts of the regular season, presenting the Ninth Symphony of Beethoven. Left to right, Mr. Rodzinski, Donald Dame, tenor, Dorothy Kirsten, soprano, Nan Merriman, mezzo-soprano, Todd Duncan, baritone. Walter Hendl, assistant conductor, is at piano. (Photo by Ben Greenhaus.)

AT THE FINAL YOUNG PEOPLE'S CONCERT OF THE SEASON,
on April 6, Rudolph Ganz, conductor of the N. Y. Philharmonic-Symphony for this series, presented medals and ribbons to children who entered the best note-books about the programs. Mr. Ganz is shown with (left to right, front) Elizabeth Ann Wolfskill, 10; Peter Pohly, youngest winner, 7; and rear, left, Johanna Gorga, winner of a special prize, 13; and Rita Carol Jaeger, 13. (Ben Greenhaus Photo.)

Bostonians and Garbousova Give Barber Concerto

Boston Symphony Orchestra gave its last New York concert of the season in Carnegie Hall on April 13, a rousing climax. David Diamond's Rounds for string orchestra, heard only once before in this city, opened the concert. It is a pretty work, pleasing to the ear, by no means scholastic, nor cryptic. The string section, stimulated by Koussevitzky's penetrating leadership, gave it a glowing and impassioned interpretation.

The center-piece of the program was Samuel Barber's Cello Concerto, Op. 22, performed for the first time in this city. Raya Garbousova played the work full of technical difficulties with fine expression and warmth. There is nothing of pale intellectualism in Barber's new work; there is no showiness; but genuine, manly emotion—music which poses no problems but elates and warms. The first movement, an *Allegro moderato*, has a driving *èlan;* the second movement, *Andante molto sostenuto*, develops the melodic line almost hesitantly to a final melodic climax. The finale, *Molto allegro e appassionato*, is exactly what the name implies, interspersed with somber passages. Koussevitzky gave the orchestral support with the same intensity and expression displayed by the soloist.

Brahms' First Symphony brought the concert to a triumphal conclusion; in a stirring interpretation. The sold-out house replied with thunderous ovations, acknowledged by the conductor and the orchestra as well as by Mr. Diamond and Mr. Barber. H. F. K.

Philharmonic Pension Fund Concert

It was a wise move of the Philharmonic Orchestra's management to make the last Benefit Concert for the Pension Fund of the orchestra on April 18 a Gershwin Night, as this not only assured a sold-out house but also supplied a genuinely American note. Artur Rodzinski, orchestra and soloists, Anne Brown, Todd Duncan and Oscar Levant, reaped thunderous applause for their excellent renditions. An American in Paris was followed by Levant's playing of the Concerto in F for Piano and Orchestra. One again admired the technical adeptness and persuasiveness of his reading, the intimacy with which he plays the Andante. In selections from Porgy and Bess, the opera which they created, Anne Brown and Todd Duncan brought down the house. Miss Brown sang her selections in "straight" concert style, effectively displaying her beautiful voice and warm personality, whereas Mr. Duncan supplemented his excellent vocal rendition by the use of vivid acting and characterization. The perennial Rhapsody in Blue, with Levant as soloist, closed the concert, which earned the fund a handsome $11,000. H. W. L.

Ives Symphony World-Premiered

The League of Composers sponsored the April 5 concert of the New York

(*Continued on page* 16)

FRANK BIBB

Teacher of CAROLYN LONG
1933 – 1943

In the course of the season of 1941, Mrs. Long appeared in recital in St. Louis, receiving the following notice:

"Hers is a voice of warm and brilliant quality, smooth, resonant, and rich in those overtones through which is achieved that tone-color which gives dramatic significance to song. She is a graduate of the Peabody Conservatory of Baltimore . . . The result is a happy and rare combination of a sensitive appreciation of the melodic line, a clear perception of the significance of tone-color and a limpid beauty of tone. Her production of tone is assured and easy, and an intelligent phrasing adds to the effectiveness of excellent diction."

—St. Louis Post-Dispatch

FRANK BIBB has been on faculty of PEABODY CONSERVATORY since 1921

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RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

CHILDREN'S PROGRAM IN REHEARSAL.
Three leading characters of The Land of the Lost join their creator, Isabel Manning Hewson (right) at the Mutual microphone for a Saturday morning broadcast. Left to right: the wise talking fish, Red Lantern (William Keene), the earth-children, Isabel (Betty Jane Tyler) and Billy (Ray Ives) and Mrs. Hewson. (Photo by Harold Stein, N. Y.)

"Land of the Lost" Appeals To Wide Radio Audience

Producers of radio shows have a hard task to unearth fresh program material. For such scripts must possess a basic idea elastic enough to admit of numberless dramatic incidents which can be adapted for a series. The chief problem is to find an idea that can maintain a continuous level of "interest appeal" to radio listeners. This is particularly true of the shows designed primarily for children. Unfortunately there are far too few of them on the air-waves.

Children are drastic in their program likes and dislikes. In consequence, a radio series must combine story material in which there is plenty of latitude for drama and action; to be ideally effective, a colorful background of fantasy will help immeasurably in stimulating their interest. Woe to the show that "talks down" to the youngsters, or in striving for originality, lacks simplicity and sincerity!

Isabel Manning Hewson has happily achieved these elements in her series, called The Land of the Lost, broadcast over the network of WOR-Mutual (Sats., 11:30 to 12:00 a.m., EST). The story treatment is so logical and intelligent that it has built up a surprisingly large following among grown-up listeners, who still have a nostalgia for the days when they enjoyed the tales of Hans Christian Andersen and the Brothers Grimm.

The Story of the Land of the Lost is about an enchanted Kingdom, ruled over by King Findall, where all things mislaid or lost on earth find a new home! Although each week's broadcast uses a cast of ten or more, there are three regular principals. Red Lantern, a wise talking fish who knows every water way in the realm (enacted by William Keene), takes eleven-year-old Isabel, (played by Betty Jane Tyler) and her brother, thirteen-year-old Billy (acted by Ray Ives), to different parts of the mystical land each week.

The program contributes to radio lively, amusing, delicate fantasy, such as Lewis Carroll and Kenneth Grahame created for literature with their books Alice in Wonderland and The Wind In The Willows. Walt Disney did much the same thing for movies.

Inanimate objects, or animals personified with speech, can be pretty terrible; but with simple deft projection, Miss Hewson's innate gift for fantasy brings them to real and convincing life. Cleverly interwoven in the script are occasional sly, ironic puns on earthly happenings, which are so nicely turned that children understand and love them.

"I always try to bring out," said Miss Hewson, "that right will triumph, but I am never saccharine about it. If I plant a moral, I run away from it as fast as the boy who planted a lighted fire-cracker on a trolley track!"

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A most important part of the show is the high musical standard. Expertly played by Gene Peraggo a Novachord organ, from which all kinds of effects can be obtained, is used instead of an orchestra. Melodic themes point up the action or create a mood. There are solos, quartets and choruses that sing the music which ties-in with the action. All the music is adapted to the original lyrics from opera, classics, and light familiar jingles and ballads.

There are times when the right music is not found that exactly fits the picture. Then special music is composed by Barbara Miller, who also writes the neat lyrics, while Peggy Marshall does all the arrangements. Besides making children aware of the necessity of taking care of their things, it accomplishes a fine purpose in developing their faith that the cherished things which are lost still exist, if only in memory.

Today there are at last 9,000 Land of the Lost Clubs. During the war they did a great work in salvage with a Lost and Found Department, as well as in contests to tie in with food saving. J. Edgar Hoover considers the program a great weapon in the United States against juvenile delinquency.

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Radio listeners know the voice and stories of Isabelle Manning Hewson, who was a pioneer woman commentator, and developed a very successful food program, but the Land of the Lost is her finest achievement. The first script for the series was written in 1932. It was not submitted to radio until January, 1933. At that time a transcription was made. The group who heard it were somewhat skeptical about the reception this type of fantasy would receive by dial-turners.

But on Sept. 15 of the same year, the American Broadcasting Company put it on the air as a "sneak preview," as radio try-outs are dubbed, along with other programs under consideration. Protesting against only the one broadcast, at least 39,000 letters were received from not only kids, but clergymen, Parent Teacher Associations, and the like. Needless to say, the program was assigned a regular coast-to-coast time slot on the network. It was the only one of those "sneak-pre-views" that lasted.

It is difficult to define the appeal of The Land of the Lost. But it is surely there, and each child and grown-up, gets out of it, what he and his imagination puts into it!

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Franco Autori Is Guest Conductor GM Symphony

Franco Autori, the first of several guest conductors to appear on the General Motors Symphony of the Air program (Suns., 5:00 to 6:00 p.m., EST) opened the series on April 14 with a program especially well selected for contrast and balance. His reading disclosed a fine musicianship and imagination, well meriting the enthusiasm of the capacity audience in NBC's studio 8-H in Radio City. The program comprised an Andante by Geminiani-Marinuzzi, followed by the English Folk Song Suite by Vaughan Williams; Pastorale d'été by Honegger and Stravinsky's Suite from The Firebird.

The second program of Autori's guest tenure with the NBC Symphony on April 21 was highlighted with Rimsky-Korsakov's colorful Russian Easter Overture, with works of Richard Strauss, William Boyce, Erik Satie and Franz Lehar rounding out the concert.

Golschmann Inaugurates CBS Symphony Series

The Columbia Broadcasting System inaugurated its spring-summer Sunday concerts on April 21 (WABC, 3:00 to 4:00 p.m., EST) with Vladimir Golschmann, conductor of the St. Louis Symphony, wielding the baton for Debussy's Three Orchestral Nocturnes, performed with the assistance of a choir of women's voices, and the First Symphony of Shostakovich. Golschmann was the first of several directors who will make guest appearances on the series.

Movie Theatre Television Scheduled for the Summer

The rapid strides of television as an active entertainment medium are highlighted by the announcement that equipment for bringing televised events to motion pictures theatres is now under development. The first showing probably will be in August at the Paramount Theatre. Tests already made are reported ideal. The Radio Corporation of America is also doing research theatre television, although no public announcements have been made of details of the equipment or the stage of the development.

Innovations to Mark Boston "Pops" Season

Several new features will mark the Boston "Pops" series broadcast on Saturday nights (WJZ-ABC, 9:30 to 10:30 p.m., EST) beginning May 4. For the first time listeners will vote on a favorite selection each week, the winning work to be presented the following Saturday. One week the vote may be for the favorite overture; the following week for the most popular waltz or march, a symphonic movement, suite, ballet music, or similar classification. Arthur Fiedler has promised to include the winning work chosen by the ballots of listeners on his "Pops" in Boston's Symphony Hall.

Another innovation will be particular "Nights." At the second broadcast, on May 11, "Exeter Night" will be observed and Lewis Perry, retiring headmaster of the school, will be guest of honor. Dr. Perry, who has served for 33 years, has long been a patron of the "Pops" and asked that his farewell tribute include a "Pops" concert. Hundreds of alumni of the school will be present with him. "Harvard Night" is among the several observances planned.

For the first time, the "Pops," an Esplanade concert and the series at Tanglewood, all broadcast by WJZ-ABC, will be sponsored by the Allis-Chalmers Manufacturing Company, sponsors of the Winter series by the Boston Symphony

The "Pops" series includes broadcasts on May 4, 11, 18 and 25, June 1, 8, 15, 22 and 29. The Esplanade broadcast will be on July 6. The programs of the Bach-Mozart Festival at Tanglewood on July 13 and 20 are included as well as the Berkshire Festival programs of August 3 and 10 from the same locality.

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Du Mont Opens New Television Studios

The Allen Du Mont Television Studios (WABD) were formally opened on April 15 in the New York John Wanamaker Store with a great deal of *éclat*. This is the world's largest television installation, reputed to represent an expenditure of $500,000, and it makes possible the first regularly scheduled television programs for the general public.

Before an invited audience, the preview inaugurated the first use of a two way coxial cable between New York and Washington. Actually, this presages the beginning of a nation-wide television network by Du Mont, with a projected television hook-up which will eventually include Pittsburgh, Cincinnati and Cleveland.

After almost an hour of speeches by Du Mont executives, statesmen and Washington legislators, WABD presented two half-hour programs. The camera work was not all that could be desired, the scripting run-of-the-mill, and the production generally uneven. Actors and audience alike suffered from the brilliance and heat of the lights, although those now being used are said to lower the temperature to a great extent. However, with all the shortcomings, the exhibition proved that television has outgrown the laboratory stage.

Among those participating in the dedicatory program were: Dr. Allen B Du Mont, Grover Whalen, as master of ceremonies; Dr. Quo Tai-Chi, the Chinese Ambassador to the United States, and President of the Security Council of the United Nations; Governor Walter Edge of New Jersey; Leonard F. Cramer, vice-president and Director of Du Mont. Appearing on the Washington-originating part of the program and relayed by coxial cable were Senators Alber W. Hawks of New Jersey; James Mead of New York, and Brien McMahon of Connecticut.

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NEWS AND REVIEWS

Eugene Conley, a Tenor Who Got Start in Radio

Singing for Eugene Conley was always just as natural to him as breathing. An inheritance, undoubtedly, from his father, who played the fiddle at local dances in Lynn, Mass., and from two grandfathers who had fine tenor voices. Although as a youngster Eugene studied piano, there was never the slightest doubt in his mind but that singing would be his career. He began studying voice with private teachers in Boston, and while still a student sang with male quartets, in church choirs, and made several tours with concert and light opera companies.

But Conley's first real start came through radio, when he got a job on a small station in Boston. It proved valuable experience, for he was required to sing everything from grand opera to hillbilly ballads. But, more important, it developed in the young singer a versatility which could have been difficult to acquire in almost any other way. It was hard work, but he liked it, and took it in his stride.

Conley soon gained a high rating with New Englanders, but it wasn't long before he was offered a contract for a long series of radio appearances in Detroit via station WWJ, owned by the Detroit News. Here he remained for about three years, when his ability and growing reputation attracted the attention of the National Broadcasting Company. He came to New York, and was heard regularly not only over NBC but also on the network of the American Broadcasting Company, then known as the Blue Network. He has since made appearances as guest soloist on the major radio programs, and currently is one of the featured soloists on WOR-Mutual's Operatic Review (Suns., 7:00 to 7:30 P.M., EST).

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It was more than a coincidence that Conley's operatic career had its inception when opera impersarios began to listen to him on the air, for even during the early radio days one of his keenest desires was to be an opera singer. The wish came true in September, 1940, when he made his debut at the Brooklyn Academy of Music, singing the Duke in Rigoletto with the New York La Scala Company. During the remainder of that season, he sang with the New Opera Company, and was engaged by the San Carlo Company for the following year. In July, 1942, he made his debut with the Cincinnati Summer Opera, singing the title role in Gounod's Faust. The following fall he appeared in leading roles with the Chicago Opera Company. The rest of his operatic success is history.

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Eugene Conley has a fine record for a young singer, and deserves the success he has achieved, for he has worked hard for it. Already he has twelve different stage appearances in grand opera to his credit; he has sung the Duke in Rigoletto 30 times. Besides operatic activities, 50 concerts in a season, and 100 broadcasts, he has found time to learn a repertoire of most of the major oratorios.

Conley is a native New Englander; his family background is of Scotch-Irish seafaring folk from Nova Scotia. He is of husky build with blues eyes, has an engaging, likeable personality. He is a great lover of the outdoors, likes to sail a boat and camp out in the mountains when vacation time comes. Although he is not especially superstitious, he carries a little celluloid doll in his make-up kit, a gift on his debut night in the opera which, he believes, brought him luck!

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Joseph Stopak Launches ABC's Saturday Series

Joseph Stopak opened the American Broadcasting Company's annual Saturday Concert Series when he directed the ABC Symphony Orchestra on April 20 (WJZ, 5:00 to 6:00 P.M., EST) in a list of familiar works by Weber, Schubert, Enesco, Strauss and Sibelius. Stopak will also conduct on May 4. Bronislav Gimpel will be on the podium for the May 11 and 18 broadcasts. This will be the fourth summer that ABC has presented a series of Saturday afternoon orchestral concerts.

Christopher Lynch on Voice of Firestone

A protégé of the late John McCormack, the young Irish tenor Christopher Lynch will broadcast on NBC's The Voice of Firestone, making his debut Oct. 14, shortly after his arrival in this country. Lynch is one of the few artists engaged for a major radio network series sight unseen, but Firestone signed him after hearing the test recording made under his English recording contract.

When Lynch was "discovered" in Ireland last year, he was deluged with offers of all kinds from organizations and agencies in this country besides being guaranteed large concert fees, movie contracts and attractive radio engagements. His attorney made a "flying" trip by plane to the U.S. to conclude a contract with Columbia Concerts, Inc.

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Doug Allan Writes Book on Television

HOW TO WRITE FOR TELEVISION; by Doug Allan. E. P. Dutton, publisher.

A number of books have been written lately about the new art of television. But it has remained for Doug Allan, producer of Chills and Thrills, one of the most successful televised shows on the air, to handle the subject in a simple, practical style that is non-technical, and as understandable to the layman as to the professional already in the field. Mr. Allan points out that the television medium has already created an opportunity for thousands of writers.

Wisely starting with the premise that anyone entering the field must first have a basic conception of the medium itself, Mr. Allan outlines the type of programs which can be best produced in television, citing those which have been successful, and explaining just what the writer should look for in the selection and presentation of program ideas. Not only is there a very lucid dissertation on program building, and how to produce effective scripts; but complete descriptions stress the importance of studio procedure, camera angles, scenery, color in costumes and makeup; how television dialogue differs from that written for radio or stage. There is a chapter dealing with scripts themselves, which illustrates the author's points with sample scripts of actual shows. This is invaluable advice, outlining the different methods of preparing scripts for television, bringing out the types that are the best. Besides a final chapter on How to Professionalize Your Scripts, describing in detail exactly what directors and producers expect from a script, there is a glossary of terms used in the television studio.

Unquestionably, How To Write For Television is an enlightening signpost for anyone interested in any phase of the television field, either from the lay or professional standpoint.

RADIO NOTEBOOK

AL GOODMAN had the honor of having the first copy of his RCA-Victor recording Missouri Waltz presented to President Truman. . . . KATE SMITH is scheduled to make her concert debut on June 22 at the Lewisohn Stadium, when she solos with the Philharmonic-Symphony under the baton of PAUL LAVALLE. . . . RUDOLPH GANZ has established a school of television in collaboration with the American Television Institute. . . . ALFRED DRAKE, baritone, will be master of ceremonies and LEIGH HARLINE will be musical director when the summer session of the Ford Sunday Evening Hour begins on June 20. Guest star policy will be maintained, and programming will switch from symphonic works to music in the lighter vein. . . . ORATORIO HOUR, Sunday program via WNYC, featured the JOHN HARMS CHORUS in 4 B/Cs during April with equal number scheduled for May and June. . . . Contestants on Mutual's So You Think You Know Music program on May 3 will be WALTER HENDL, ALFREDO ANTONINI, ROSARIO BOURDON and JOSEPH BONINE, all to conduct on the Philharmonic-Symphony "Pops" this summer. . . . 13th annual Choral Festival of the UNIVERSITY OF WISCONSIN will be air-waved via Mutual network, May 11, 2:30 P.M. Voices of 5,000 school children from all over state will participate. . . . GIUSEPPE DE LUCA will make guest star appearance on WOR-MUTUAL's Treasure Hour of Song on May 16. First time noted baritone has broadcast in eight years. . . . The dates of ARTURO TOSCANINI's three pairs of concerts at the La Scala Opera House in Milan have been advanced to May 11, 14, 23 and 25 and June 24 and 27. After Italian trip, the Maestro returns to America to direct the NBC Symphony. . . . LUCILLE MANNERS to be guest star May 19 and July 14 on WOR-Mutual's Operatic-Review program.

READYING A DUET. Tenor Eugene Conley and Contralto Miriam Berg prepare for an appearance on Mutual's "Operatic Revue." (Suns., 7:00 to 7:30 p.m., EST). (Photo by Harold Stein, N. Y.)

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THE DANCE

Ballet Theatre Now on Its Own

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Simultaneously with the reopening of Ballet Theatre at the "Met" on Easter Sunday, for its final three weeks, came the news that the company would no longer be under the management of S. Hurok at the conclusion of the current season. Though the present contract does not actually expire until October, 1947, agreement was reached on the evening of April 20 that, as of May 12, the contract would be terminated, and that Ballet Theatre will carry on as an organization completely independent of Hurok Attractions, Inc.

Matters of artistic policy between Lucia Chase, backer and co-director with Oliver Smith of the organization, and Mr. Hurok appear to have caused most of the differences. While Ballet Theatre strove to be an American institution dedicated to reflecting contemporary American spirit and the best traditions of classical ballet, Mr. Hurok's management billed the company as "The Greatest in Russian Ballet." There was also objection, on the part of the directors, to the guest star system.

Miss Chase and Mr. Smith have stated that "Ballet Theatre is now an established American institution and, in severing our connections with Mr. Hurok, we wish to express our appreciation to him for his management while we were reaching our maturity. . . . We plan to continue our progress independently." André Eglevsky, Nora Kaye, Alicia Alonso, Janet Reed and John Kriza are listed as stars of the company.

Revisiting Romeo and Juliet

Seeing Romeo and Juliet, as danced by the Ballet Theatre, one was again conscious of the force of Tudor's conception. That flaws are present, few will deny: a too-meticulous attention to detail that detracts from the big picture, and a slight tampering with the plot are among the most important. The most noticeable deviation from Shakespeare comes at the end. In the play, Romeo dies, Juliet awakes to see him dead, and stabs herself. Here, however, there is time for a duet before they both cease to be.

Otherwise, whether or not it means anything, it is surprising how much of the action of the play Tudor has literally translated into choreography. Romeo's puppy love is shown; the struggle between the two houses, the balcony scene, Mercutio, the Friar, the Nurse, the logical action—all are faithfully present. More important, there is a curiously moving pictorial attempt to recreate the Elizabethan times. Not the early Italian, where the action is supposed to take place; Shakespeare may have placed his locale in Verona, but that means little; the speech, flavor and characterizations all are the England of the poet's day.

The costuming makes an attempt to be Elizabethan, and the stage business is handled according to a modified Shakespearian convention, where the curtain does not drop and scene changes are merely indicated. Thus the same set serves one time as the balcony; another as the public square; another as the cell of Friar Laurence; and still another as the crypt. Tudor also has gone to old woodcuts, drawings and early studies of the dance. The archaic positions of some of the women's hands and their stiff, stilted movements are realizations of what we know about some of the dances of Elizabeth's time.

ALICIA MARKOVA, whose portrayals of Giselle and Juliet were among the highlights of the current Ballet Theatre season.

All of the above is naturally beside the point if Tudor's creation is not a good ballet. Fortunately it is, and grows on one with successive viewings. It has strength and poetry, and an impressionistic feeling which matches the Delius score that accompanies it. The duet between the protagonists—she in the balcony, he facing her below—is as yearning and beautiful a dance as anything in contemporary ballet, as are their following ensembles. The fight sequences are expertly handled, and even during those long moments where mime is more important than dance, the production still is a unified whole.

Most of the credit for its success goes to Markova. The two leading parts are concentrated, needing as much acting ability as dancing. Markova, with her purity of line, classic style and Mona Lisa face is as perfect as one could hope for. She suggests by restraint, rather than overemotion, the adolescent first-love quality of Juliet. John Kriza ably seconds her. He looks the part, acts with sincerity, and is well on his way to becoming one of the smoothest dancers before the public today. The character parts—Romanoff as the Friar, Taras as Tybalt, Alonso as Mercutio, Tallchief as the Nurse, and others—are all in excellent hands.

Interplay Conducted by Zeller

Interplay still remains, on second view, good, honest entertainment. It matches Gould's straightforward score, being rowdy and humorous as the occasion demands. Especially likeable is the lack of inhibition throughout. The blues number is frankly done, with appropriate wiggling and slinking, and there is a healthy competition sequence at the end, where the boys and girls choose up sides and really go to town. Janet Reed, John Kriza and Tommy Rall (he for the first time) have the chief parts. The other newcomer was Robert Zeller, in the pit, who seemed to have everything under control.

Pas de Deux from Pavillon d'Armide

Performed for the first time on April 9 was a Pas de Deux from Pavillon d'Armide, choreographed by Anatol Oboukhoff to music by Nicholas Tcherepnine. Alicia Alonso and André Eglevsky were the dancers; Mois Zlatin conducted. Very much a period piece, the little duet is no better and no worse than its many companion display pieces. It follows the same form—an entree, adagio, two variations and a coda. There were indications that Alonso was somewhat nervous, which resulted in tightness. However, her technique was up to her normal standard, and she made the most of whatever few opportunities there were. Eglevsky, as always, was steady.

Giselle with Markova

April 12 saw three ballets performed for the first time during the current season of the company—Giselle, Judgement of Paris, and Gala Performance. Markova and Dolin danced the important roles in Giselle, with Tallchief as Queen of the Underworld, or Willis, or whatever they are. The performance adhered closely to the norm, with everything centered on Markova. Giselle is one of her best roles, and she brings to it a dignity that a less capable artist could never carry through. One of the hardest tests comes at the end of the first act, where Giselle experiences the emotional upset that drives her to insanity. That particular section usually draws embarrassed sniggers from the audience; as acted by Markova, it is a triumph of sensibility. Dolin, who is relatively quiescent until the second act, danced vigorously in his solos.

In both Judgement of Paris and Gala Performance, the accent is on a heavy brand of humor. The former is a slender divertissement with five characters, of whom two—the men—do not dance. Lucia Chase, Janet Reed and Shirley Eckl danced the ladies of questionable repute, and did well. The mood is satirical throughout, and of true dance there is little. Yet Weil's score stands up very nicely, and the low-life sequence remains strangely attractive.

Gala Performance was laid on heavily by the Misses Alonso, Kaye and Reed. The ballet is a take-off on jealous ballerinas and certain schools of dancing; nothing is left to the imagination. For that very reason, the amount of horseplay by the three leading dancers seems a little excessive. After the first few times it begins to pall, and one's eye wanders to the exits. The regal Alonso was seen for the first time in the role of the Italian ballerina, and the audience loudly approved of her long, haughty first entrance. Kaye too was in the spirit of the part. Reed, on the other hand, was too much in the spirit. She fluttered here and there—the frothy French type, you know and she didn't for a second let you forget it.

Bockman and Dudley at Times Hall

On April 12, at Times Hall, George Bockman, Alice Dudley and a Dance Company including Fred Hearn, Kathleen O'Brien, Ruth Lowe, Rita Charise and Gloria Stevens appeared in a program of diversified dances. Opening with Twentieth Century Primitives, a work in three parts—Song of Searching-Invocation to Peace, Ritual of Contest, Renascence—by George Bockman, of which the second section danced by Bockman and Hearn was most outstanding. The program moved swiftly on to Ballads for Dancers and Latin American Impressions. The first Ballads, choreographed and danced by Alice Dudley, were intelligently composed and appealing in quality. The Unfortunate Miss Bailey, in which Miss Dudley was joined by Mr. Bockman and the company, was the high spot of the suite. The Latin American Impressions were simply staged, pleasant theatre pieces. The gifted and spirited group of dancers had John Colman as its musical director and was assisted by Phillip Lowry, tenor, Jeannette Wells, folk singer, Jean Fraser, pianist, Nat Ray, percussionist and William Nuss, bass.

Dance News

La Meri is offering two series of lecture-recitals currently at the Ethnologic Dance Theatre on Sundays at 6 and Mondays at 9. Dances of the North and South India, the Far and Middle East, Polynesia, Latin America and Spain are to be discussed. The regular mid-week programs are being continued and on Apr. 16 and 17, Mme. La Meri appeared in a solo recital called Around the World. This work was a new presentation with running commentary and included dances of China, India, Java, Arabia, Japan, Spain, Venezuela, and Argentina. . . . Jan Veen and His Dancers presented two new ballets, Timeless Legend and Narragansett Bay, at Jordan Hall, Boston on Apr. 26. Both ballets were created and choreographed by Mr. Veen. The first utilizing a Daniel Pinkham arrangement of Purcell's music and the second an original Pinkham score. . . .

Katherine Dunham and her troupe of 18 dancers will offer three groups at the Carnegie Pop Concerts on May 6 while

(*Continued on page* 19)

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MAXIM SCHAPIRO AND PIERRE MONTEUX,
left, under whose baton the pianist gave the first performance in San Francisco of Béla Bartók's Second Concerto. (Photo by Roy Flamm.)

LONDON Pays Honor to Vaughan Williams

By HUGH LIVERSIDGE
London

Vaughan Williams, Britain's great composer, had a special concert in his honor at the Albert Hall. Unfortunately, as so often happens in our tight little Isle, the worthy motive was not matched by a similarly notable performance.

Charles Proctor, music director of the Alexandra Choir, conducted the London Symphony Orchestra in an unsatisfactory rendering of the music to the composer's ballet Job. His tempi were often at fault and he failed to control his orchestral forces; in fact they were often "at sixes and sevens."

The Sea Symphony fared somewhat better. But the Alexandra Choir sounded tired and a higher percentage of male voices could have made for better balance.

I cannot see that this concert will have furthered the cause of Vaughan Williams. On the contrary, it is possible that many of our new music public may have formed an unfavorable impression of his work. If more time cannot be given to rehearsal, it is better to leave music of this nature alone and stick to the conventional works of Handel and Mendelssohn.

Cherniavsky Scores

Mischel Cherniavsky, cellist, was heard to good advantage as soloist at another Albert Hall concert with the London Symphony Orchestra. His playing of the solo part of the Haydn Concerto was admirable. It had fire, grace and vigor, yet at no time did he overstep the bounds of good taste. He gave us his own cadenza; and if we must have cadenzas, then this is a suitable one. John Hollingsworth and the London Symphony accompanied with understanding.

Cherniavsky is leaving for a few months' holiday in the Channel Isles. He will be heard as soloist with our leading Symphony Orchestras in the fall till January, 1947, when he leaves on another world tour.

We can do with many more artists like Cherniavsky, who has the musical knowledge allied with *brio* and *élan*—two qualities which, alas, seldom march hand in hand here in Britain.

New Records

Record-lovers will be interested to hear that the Verdi Requiem on H.M.V. records has aroused much interest here. The soloists include Caniglia, Stignani, and Pinza. All the singers are good; perhaps the best of them is Pinza. One notices with pleasure the clear vocal line—what I might call "instrumental singing" of the various participants. Caniglia's voice sails bravely above the *fortissimi* but tends to sound shrill on records.

Rome Opera chorus and orchestra are conducted by Tullio Serafin. On the whole, the conductor masses his forces well—notably in the Sanctus and the fine attack in Libera Me. He might, however, on occasion see that his singers pay a little more attention to the composer's markings.

The recording is quite good but not so good as the superb H.M.V. set of Tosca issued before the war. Also the orchestra plays a shade better under Fabritiis than under Serafin. But to us in Britain these records are a godsend. We have to rely on H.M.V., at present, for our international opera, and this seems likely to be the case until Covent Garden really finds its feet.

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Club Events in New York

The National Opera Club of America, Inc., Baroness Katharine Evans von Klenner, Founder-President, offered its Easter program for members and honor guests at the Waldorf-Astoria, April 11. Soloists were Bob Harmon, tenor, with Kenneth Huber, accompanist, and Kathryn Boghetti, contralto, with Alinda Couper, accompanist. Also young Richard Kay, of James Madison High School, as cello soloist with Anita Rabinof at the piano. Dr. John Warren Erb was the speaker of the afternoon. His address, Youthful Outposts of Music, focussing attention on present day problems was especially timely and interesting. The chorus, Boys High School Melody Men, offered two groups of songs ably directed by Mrs. Ethel Bernstein.

•

The New York City Alumnae Chapter, Mu Phi Epsilon, presented three member soloists at the April 13 Tea and Musicale held in the Beekman Towers. Heard in an interesting program were Adelaide Van Wey, contralto, Hazel Griggs, pianist, and Grace Hoffman, soprano.

The Mu Phi Epsilon announced a series of radio programs, Sunday evenings over WNYC listing as soloists Elizabeth Wysor, Mary Gale Hafford, Grace Hoffman, Elizabeth Ball.

National Guild of Piano Teachers Issues Yearbook

The 1946 Yearbook and National Directory of the National Guild of Piano Teachers is off the press. Because of increased enrollment and activity the volume contains about 100 more pages than last year. For the first time there is a frontispiece, a picture of Mr. and Mrs. Irl Allison, founders of the movement. Out of over 18,000 pupils who appeared in all types of auditions in 1945, twelve passed the rigid requirements for the Young Artist Diploma: Audrey Adams, Binghamton, N. Y.; Alyce Cronin, Milton, Mass.; Doris Davis, Shafter, Calif.; Olga Hans, Louisville, Ky.; Dorothy Koomjohn, Ft. Wayne, Ind.; Charlene McBride, Sterling, Colo.; Lolita Paxton, Barrington, Ill.; Theodore Pries, Silver Spring, Md.; Marjorie Rathbun, Williamsport, Pa.; Eunice Schoenheide, Detroit; Ruth Sturm, Milwaukee; Marvin Tiehaara, Baton Rouge, La.

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N. Y. Concerts

(*Continued from page* 11)

Little Symphony at Carnegie Chamber Music Hall, whose feature was the world premiere of the Third Symphony of Charles Ives. Joseph Barone and Lou Harrison conducted this program, which also included Prelude to Spoon River (Hewitt), Divertimento (Haieff), Pastorale (Charles Jones), Capriccio (Arthur Berger), Portals (Carl Ruggles) and Mr. Harrison's Motet for the Day of Ascension. Mr. Barone, the regular conductor of the group, led the Hewitt, Haieff and Berger works, the remainder directed by Mr. Harrison, whose leadership showed him a batonist of authentic gift. His authority was sure and his artistic intent clear and well carried out. His attributes as a composer, as set forth in the Motet, did not match those he displayed as a conductor.

The Ives symphony, composed between 1901 and 1904, is a score of such beauty, originality and strength that it is regrettable it took so long for introduction to the symphonic repertoire. Andante, Allegro and Largo make up the composition, with themes based on hymn tunes. Melody, richness of instrumentation and deft interweaving of themes distinguish the work. D. B.

A large audience greeted Louise Cameron, soprano, at Town Hall on April 5 in a recital of numbers by Peri, Gluck, Mozart, Handel, Brahms, Korngold, Debussy, Faure, Griffes, Nordoff, Bax and Watts. Miss Cameron's voice is well produced, at its best in the middle register. Her interpretations won her hearty applause. Arpad Sandor assisted ably at the piano. D. B.

Opera Singers Aid Home for Children

A concert for the benefit of Irvington House for the care of children with heart disease was given at Town Hall, April 6, by Salvatore Baccaloni, Josephine Antoine, John Brownlee and their accompanist George Schick and Giuseppe Bamboschek. All contributed their services for an outstanding recital of unusual variety. During the first half the individual artists sang arias by Mozart and others and Lieder by Wolf, Ravel, Renato Bellini Benedict - Bamboschek with flute obbligato by Buzzi-Peccia, and Tanara. In the second half they united in duets by Mozart, Rossini and Donizetti. Mr. Baccaloni sang the Calumnia aria from the Barbiere di Siviglia. The evening, proved an artistically and financially successful enterprise. H. W. L.

Katherine Bacon's Second Recital

Katherine Bacon gave her second recital of the current season at Town Hall, April 6. The program offered the Mozart Rondo in A minor; Prelude, Aria and Finale, by César Franck; a group of Chopin numbers including the Fantasie in F minor, the C-sharp minor Mazurka, Berceuse, and the C-sharp minor Scherzo. The Schumann Carnaval completed the list.

Miss Bacon played with her customary suave style. Her accurate technique, tonal depth and balanced expressiveness in her portrayal of this romantic school of composition brought appreciative response from her audience. M. C.

Nicholas Farley in Irish Songs

Another recital featuring Irish songs was given by Nicholas Farley, tenor, at Town Hall on April 7, with Kennedy Freeman assisting at the piano. The tenor provided a pleasant and rewarding evening. Beginning with H. Lane Wilson's arrangement of My Lovely Celia, Tosti and Mattei songs, Mr. Farley went on to numbers by S. Nelson, Quilter, Hageman and Poniatowski, devoting the post-intermission period to Irish composers, including two "first times"—Alice Clune Quinlan's Kinnegar and Martin F. O'Carroll's Maura, My White Dove—and Carl G. Hardebeck's Sean Dun Na N Gall, sung in Gaelic. D. B.

Charlotte Martin, Pianist

Charlotte Martin, pianist, was introduced to Town Hall audiences on April 7 in a program of the Bach-Liszt Organ Prelude and Fugue in A minor; Beethoven's Sonata in F sharp major, Op. 78, the Symphonic Etudes, Op. 13 of Schumann, numbers by Liszt, Debussy and M. M. Ponce, the first concert performance of Papineau-Couture's Etude in B flat minor and first performance of Robert Crane's Saudade. The artist proved a meticulous technician and an interpreter of unfailing good taste. With the development of greater contrast in dynamics, her playing will gain in color and power. D. B.

William Hacker's Piano Recital

William Hacker, young American pianist, was heard in recital at Town Hall late on Sunday afternoon, April 7, in a program of standard and modern works. The listing included the works of Scarlatti, Haydn, Schubert, the Sonata in B flat minor of Chopin; Three Preludes by Debussy; the pianist's own Soliloquy, and shorter pieces by Prokofieff, Gershwin and Morton Gould. Mr. Hacker displayed versatile talent and an impressive technical equipment, supplemented by a glowing sensitive tone coloring. The pianist's interpretations were especially noteworthy for a refreshing individuality, particularly evinced in his Debussy numbers. He responded generously with encores asked by the large and appreciative audience. W. A. T.

Horowitz Again Scores

Playing before a sold-out house that overflowed to the stage, Vladimir Horowitz presented the first of his two April concerts at Carnegie Hall on the 8th. He was in top form technically, going through the measures of things like the Haydn Sonata in E-flat, Schumann's Fantasy, a Prokofieff Toccata, Chopin's G minor Ballade and two mazurkas and a group of Debussy studies with no perceptible effort. The concert closed with a typically virtuosic flourish—Mendelssohn's Wedding March, arranged by Liszt, rearranged by Horowitz. R. K.

Bronislaw Gimpel Returns

After an absence of some years, Bronislaw Gimpel, discharged from military service, appeared again at Town Hall on April 8 in a violin recital. A sweet tone, forceful bowing, immaculate intonation and splendid technic are the reliable assets of this artist. Opening with Tartini's Devil's Trill Sonata he continued with the Concerto in A minor by Goldmark, rather outdated, though a piece which gives the player ample opportunity to demonstrate both his assets of tone and technic. Mr. Gimpel had a well-deserved success with it. Invaluable help came from Artur Balsam at the piano. In smaller pieces including Pastorale and Dance by Karol Rathaus, Roumanian Folk Dance by Bartok, Joseph Achron's Hebrew Dance, De Falla-Kreisler's Spanish Dance and Paganini's I Palpiti, Gimpel proved himself an excellent virtuoso. One hopes to

(*Continued on page* 20)

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who for 8 years studied exclusively until June 1944 with Maestro de Segurola, wrote in last autographed picture to him:

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AT THE TESTIMONIAL DINNER

given by the Lotos Club for Helen Traubel. L. to r., Dr. Harry Woodburn Chase, president of the Lotos Club and Chancellor of New York University; Miss Traubel; Dr. Walter Damrosch; Arthur Judson, vice-president of the Lotos Club and president of Columbia Concerts, Inc. (Ben Greenhaus (Photo.)

Lotos Club Honors Helen Traubel

The Lotos Club of New York City on April 17 tendered a cocktail party and testimonial dinner in honor of Helen Traubel, leading dramatic soprano of the Metropolitan Opera. Over 200 guests prominent in music, the arts and other fields attended. Prior to the dinner an unusually fine music program was arranged by William Thorner, chairman of the Entertainment Committee. The artists participating were Frances Yeend, soprano, with Otto Lehmann at the piano; Zadel Skolovsky, pianist; Jacques Margolies, violinist, with Walter Hendl as accompanist, and Paul Shiers, basso, with Arpad Sandor at the piano.

Dr. Harry Woodburn Chase, president of the Lotos Club, and Chancellor of New York University, presided at the dinner, with Mr. Thorner acting as master of ceremonies. Other guests of honor were William Bass, husband of Mme. Traubel, Dr. and Mrs. Walter Damrosch, Lawrence Evans, Mr. and Mrs. Arthur Judson, and Gen. William Ottmann.

Tributes to the distinguished artist, were made by Dr. Chase, Dr. Damrosch, Mr. Evans, Mr. Judson, Charles O'Connell and General Ottmann. Dr. Damrosch recalled that when he was guest conductor of the St. Louis Symphony in 1935, Mme. Traubel's native habitat, she was the young soloist. He was so impressed with her voice that when his opera, The Man Without a Country, was performed at the Metropolitan, May 12, 1936, he invited her to sing the soprano role. This was Miss Traubel's first operatic appearance, although she had previously won considerable success in concerts.

Among other guests attending were Mr. and Mrs. Bruno Zirato, Goddard Lieberson and his wife, Vera Zorina; Sir Robert Appleby, Mrs. Walter Beh, Mr. and Mrs. J. Campbell Phillips, Mr. and Mrs. Jere R. Wickwire, Gladys Axman, E. W. Rockefeller, Constance Hope, Dr. Milton Berliner, A. E. Watts, Mr. and Mrs. Candler Dobbs, Mrs. William Thorner, Estelle Liebling, Fred Sperling and William A. Taylor.

James Sample, Conductor, A "Score Collector"

James Sample, conductor of the Utah State Symphony Orchestra, is back in his West Hollywood home pursuing his favorite spring and summer occupation —the acquisition and study of new scores.

He has already a library that is second to none in the country, but it has not been acquired merely as a collection. He has a working acquaintance with every item, including a very large number of contemporary works that never even have been played.

The process of augmentation goes on steadily, of course, whenever a new item appears on the horizon. A new edition of a standard work is grist to the mill, and many numbers of the standard repertory are represented by a dozen or more editions in Sample's collection.

But new works must be set aside during the season, for the most part, until the present time of year. Then they are taken up one by one, compared, examined or memorized, and officially filed in place by composer.

Sample's skill in interpreting new works has been very useful during the current KFI Young Artists' competitions. The five events he has conducted always have been the "toughies."

But next Sping, the new score will have to wait a little longer. Sample then will be on tour with the San Francisco Symphony Orchestra as associate conductor with Pierre Monteux for the first transcontinental tour to be made by a Western symphonic ensemble. R. D. S.

JAMES SAMPLE
(Photo by John E. Reed, Hollywood.)

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¶ Professor of Counterpoint and Composition, Dominican College of San Rafael, 1931-35.

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From a Review by Edward Mitchell

The musical fraternity of southern California is most fortunate in the recent return to Los Angeles of the world-renowned musicologist and pedagogue, Julius Gold, teacher of many noted American composers, conductors, and instrumentalists—including OTTO CESANA, formerly affiliated with Radio City Music Hall and one of the most successful of American composers, with a large teaching clientele in New York; MEREDITH WILLSON, Hollywood's outstanding maestro, who continues to value Gold's constructive criticism; ERNEST GILL, popular radio artist and for several years conductor of the NBC orchestra in San Francisco and latterly musical director of the Blue Network in Hollywood; ISAAC STERN, "One of the world's master fiddle players" (Virgil Thomson); ROBERT BRERETON, young and gifted pianist; WINTHROP SARGEANT, formerly staff-writer on *Time* magazine and now roving critic on *Life* magazine; DR. LLOYD HIBBERD, musicologist, lecturer, and author; and various holders of first chairs in the New York Philharmonic and San Francisco Orchestras.

As "the foremost exponent of Ziehn's work" (Grove's Dictionary of Music and Musicians, American Supplement, 1928), Mr. Gold is well qualified to aid the aspiring composer, arranger, and performing artist to master a technic which is wholly new, vital, and free from the irrelevant superfluities that clog most harmonic study today, yet which is solidly founded on sound principles and the actual practice of the masters.

Music critics have been liberal in praise of Gold's work. LEONARD LIEBLING, late editor of the *Musical Courier*, has referred to him as "the most thorough and brilliant musical theorist we have today in America". OLIN DOWNES, musical commentator on *The New York Times*, spoke of his "exceptional zeal and solidity of accomplishment. . . . He is the kind of person to whom one would go for authoritative knowledge and mature opinions on theoretical subjects". Among the many musicians praising his accomplishments are RUDOLPH GANZ, LEOPOLD GODOWSKY, ALFRED HERTZ, and BRUNO WALTER.

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HOLLYWOOD Concerts Appeal

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, California

The Philharmonic Orchestra ended its 27th season with its concert pairs of April 4-5 and 11-12 in the Philharmonic Auditorium. In many respects it was the organization's most successful season in which sold-out houses testified to Conductor Alfred Wallenstein's skill in both program making and interpretation. The orchestra played 86 concerts in 14 Southern California cities and towns, to a total of 199,400 auditors, of which 117,500 attended the 47 concerts in Los Angeles.

The penultimate pair centered in a beautiful reading of Randall Thompson's Symphony No. 2. Wallenstein gave it a vitality that breathed an electric quality in its rapid moments and a langorous warmth in the exquisite song of the Largo. Harpist Stanley Chaloupka was heartily applauded for a lovely reading of Ravel's Introduction and Allegro.

The concert began intimately with Franko's arrangement of a Vivaldi A minor Concerto Grosso which displayed the string section's tonal opulence. Soloists were David Frisina and Heimann Weinstine, violins, Abraham Weiss, viola, and Kurt Reher, cello. A noble peroration was achieved in Strauss' Death and Transfiguration.

The final event was devoted to Tchaikovsky and Wagner, the former represented by the "Pathetique" Symphony. Wallenstein gave it a strong interpretation, with ample sentiment that never descended to sentimentality. Excerpts from Das Rheingold and Die Walküre and the Siegfried Idyll were the Wagnerian items. A prolonged ovation was accorded the American conductor at the close.

In the Recital Halls

Igor Gorin offered a well sung program in the Philharmonic Auditorium on April 9. It was marred, however, by a habit of consistently beating time with his hand. First performance of two Villa-Lobos items showed an excellent, effective Remeiro de S. Francisco and a rather banal Nhapope. The group in English included a lovely, artistic September Day by Gustav Klemm, and a soaring, climactic Fulfillment by Elinor Remick Warren. Berlioz and Verdi arias, old Italian and romantic Russian items completed the formal list. Accompanist Otto Herz contrived to make the piano sound like a harpsichord and contributed a mechanical solo group.

Jakob Gimpel evoked enthusiasm from a distinguished audience in the Philharmonic Auditorium on April 10, playing with electrifying virtuosity, appealing tone, and interpretative artistry. He began with a dignified E-flat Sonata by Haydn, and gave a fine exposition of the Chopin B-minor Sonata. An interesting novelty was first hearing of a strong, percussive Ballade by Karol Rathaus. Two Etudes by Ernst Toch were superficial, done in the manner of one who knows how to write but has nothing to say. Pairs of Scriabine and Debussy Etudes were beautifully done and warmly applauded, and Chabrier's showy Bourree Fantasque made a bright conclusion.

Marcia Ceppi appeared in recital at Immaculate Heart College on April 4, and displayed a well handled soprano voice of appealing warmth and lustrous tone. She gave a lovely interpretation of Un bel di, from Puccini's Madame Butterfly. In her English group Malotte's The Lord's Prayer, Saunders' Solitude and Hageman's Do Not Go, My Love were particularly well sung. Grieg, Thomas, Herbert, Friml, and Tchaikovsky songs completed a varied program.

IN OUR MAIL BAG

"Gripes" About Jazz

Dear Musical Courier:

I happened to attend a Woody Herman concert, or session, recently in Carnegie Hall, and I thought I might try my hand at a review. Here it is:

"Last night Woody Herman and his brassy band did their animal best to blow the top off Carnegie Hall. On the program was a long list of short, sharp pieces, varied enough in title, but almost identical in lack of melody, in orchestration . . . and in the scream of brass that shoulda stood in bedsteads. . . .

"When the band came to Stravinsky's Ebony Concerto, a work written for Herman and his band, one could see immediately what the arrangements of this heavily-brassed band had been lacking. In what turned out to be a rather stunted chamber work, purposely limited in scope because there was evidently nothing more Stravinsky could do with such a band, we heard for the first time in the evening a variety of orchestral color and percussive balance. We were told later by Walter Hendl, the assistant conductor of the Philharmonic who conducted it, that never before had he heard of a piece lasting nine minutes to take twenty-five hours of rehearsal. But it was worth it, even if the puzzled audience reduced their screams to hearty applause. The boys worked hard on the concerto, but it must have been quite an obstacle to them not to be able to play as you go.

"After an intermission, we returned to this oral hotbox for another dose of uniform loudness alternating with messy piano and almost inaudible bass staccato. There was no variety of color, very little subtlety of syncopation. The rules seemed simply to require that you disguise a melody with a sort of coloratura brass, or *melisma*, and that if you have a chance between phrases, it is tricky to bring in a phrase from some other tune. . . . The extensive program notes were almost as conventional as the things the band did."

PAUL HOLLISTER.

Guests to Be Featured in Carnegie Pop Concerts

There will be a different conductor each night for the first week of the Carnegie "Pop" Concerts, opening in Carnegie Hall on May 4. Led off by Dr. Artur Rodzinski, the list of leaders will include Mark Warnow of the Hit Parade, Rosario Bourdon, Alfredo Antonini, Josef Bonime, Edward Fendler and David Broekman. Supplementing Rodzinski on the opening night, Walter Hendl will double as conductor and piano soloist for Gershwin's Rhapsody in Blue and conduct popular numbers. Soloists for the week include Robert Merrill, Robert Weede, Donald Dame and Francesco Valentino of the Metropolitan Opera; Genevieve Rowe, Rosemarie Brancato, Vivian Della Chiesa, Miliza Korjus, Eileen Farrell, Mario Berini, and the Hit Parade singers; Roman Totenberg and John Corigliano, violinists; David Saperton, pianist; and Katherine Dunham and her dancers. Among the programs are a Victor Herbert Festival, a Viennese Night and an all-American music night. The orchestra is made up of 70 players from the New York Philharmonic.

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NEED OF MUSICOLOGICAL CENTRE IN WEST STRESSED

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The West possesses a large number of well qualified musicians and music teachers in all branches of the art, and quite a few institutions of musical learning. Yet there still is no adequate provision in the basic field of musicology beyond the efforts of individual instructors.

This fact is pointed out by Julius Gold, eminent musicologist and exponent of Bernard Ziehn, who was one of the world's greatest musical theorists. In 1939 Gold proposed a special School for Music Study and Research, which was commented upon illuminatively by the late Leonard Liebling, Editor of Musical Courier.

Gold's plan, Liebling wrote, was to "found a Musico-Historical Museum, where thorough musical knowledge may be achieved through first-hand contact with the original sources as handed down to posterity. Doubtless he intends also that the Museum should include instruments, historical ana, data, manuscripts of all kinds, examples of music printing, and all the other paraphernalia of musical art and science.

"Musicological research as an exact science had its beginnings in Europe, especially Germany, in comparatively recent times. Since the entrance of the Nazi regime, musicological activities have been scattered, and it is strongly evident that America will now become the center of concentration in that field. The more reason, then, why this country should have an institution specifically set apart for the study of musicology, and a museum where objects of musical interest are exhibited. The combination would provide the perfect laboratory for the investigation of the evolution of the art of music."

Such an institution, if it could be founded upon a permanent basis, would have an immediate and valuable asset. For Gold has declared that he would turn over to it his tremendous library on musical subjects, which is undoubtedly the greatest library extant in private hands.

It is a project of noble proportions which some of our leading Western institutions of learning would do well to consider.

R. D. S.

Vernon Hammond Heads New American Opera Company

Vernon Hammond, young Philadelphia conductor, will serve as artistic and musical director for the new American Opera Company, recently formed and now planning its first season for next fall and winter, with Smetana's The Bartered Bride in English as the opening work in its repertory. The personnel of the company is to consist of young American singers.

Mr. Hammond, a native of Philadelphia, studied at the Philadelphia Conservatory of Music and at the Curtis Institute of Music, earning the degree of Bachelor of Music. In 1939 he was appointed executive and musical director at the Academy of Vocal Arts—a post he recently resumed after nearly three years' service in the U.S. Army in this country and Europe.

Mr. Hammond has conducted both opera and symphony orchestras and his general musical training includes work as pianist, organist, vocal coach and choral leader. He has prepared and directed performances of many standard works and such novelties as Haydn's The Apothecary, Nicolai's Merry Wives of Windsor, contemporary pieces by Paul Nordoff and others. He is the author of English translations of various German, French and Italian librettos.

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Omaha Bookings

OMAHA.—The Tuesday Musical Club announces for the 1946-1947 course: Rudolf Serkin, Jussi Bjoerling, Bidu Sayao, Gregor Piatigorsky, and the Pro Arte String Quartet.

The Tuesday Musical presented Walter Cassel, baritone, formerly of Omaha, now of the Metropolitan Opera, as its final artist of the season. He added many extra numbers and was given a rousing reception. Stanton Carter was at the piano.

H. M. R.

THE DANCE

(Continued from page 14)

Federico Rey, former partner of Argentinita, makes his first New York solo appearance at the same place on May 11. Mr. Rey has just recently been discharged from the army. . . . The Dance Center of the YM&YWHA presented the Dance Group of the Bennington and Sarah Lawrence Colleges on Apr. 21. . . . Spanish Dancer Rosita Montenegro makes her first American appearance at the Times Hall on May 15. . . . Due to a back injury while dancing in Showboat, Pearl Primus had to postpone her "Y" concert. It has been scheduled for May 19.

Broadway report is that S. Hurok, who controls the fall and spring booking time at the "Met," usually devoted to ballet, will present his own company there next fall, now that Ballet Theatre is no longer under his wing.

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N. Y. Concerts

(*Continued from page 16*)

hear him again in a program which will reveal more of his interpretative qualities. H. W. L.

Helen Thigpen Impresses in Vocal List

With the opening group of classic arias in Town Hall, April 9, Helen Thigpen established herself as a major contender for soprano honors in the recital field. Miss Thigpen disclosed a voice of fundamental tonal beauty, ample in range and power. The long, delicately spun introductory passage of Handel's Oh Sleep, Why Dost Thou Leave Me? was indicative of the distinguished phrasing prevalent throughout the evening. At her best, as in the L'amero of Mozart, a flowing legato was projected with impeccable style and a velvety quality of voice. Other high-lights were the notable delivery of Feldeinsamkeit and Lerchengesang of Brahms, the Tretet Ein of Wolf, the Fauré Adieu and the dramatic flair of the Air de Lia, by Debussy. The final group of songs in English and Spirituals was sung with effective verve and interpretative skill. Holding the mouth in a rigid "O" formation seemed responsible for the few slips in clarity of tone and clouded diction, in this otherwise enjoyable and promising artist. Fritz Jahoda was the accompanist, and Everett Lee played an expressive violin obbligato for the Mozart air. M. C.

Edna Bockstein at Keyboard

Edna Bockstein, in recital at Town Hall on April 10, played to a large house a program of much diversity. It began with some cool Bach, warmly stirring Schumann, and Beethoven's G major Sonata, Opus 31, No. 1—perhaps her best performance—continued with novelties (first performances of Paul Bowles' Tamanar, a Moroccan study in the manner of a slow Debussy, and Sayula, a Mexican subject, very animated but all too short) and concluded with a beautiful reading of the Chopin E major Etude, Opus 10, No. 3, and the Rachmaninoff B flat major Prelude, Opus 23, No. 2. Three encores had to be granted to the avid audience. This fine pianist revealed an abundance of technique, unusually beautiful and plastic tone control and highly intelligent interpretation in the interestingly arranged program. T. P.

Frances Dutton, Mezzo, at Times Hall

Frances Dutton, in song recital at Times Hall on Saturday afternoon, April 14, was heard by an enthusiastic audience in a program well chosen to display the warm qualities of her vibrant voice as well as the nuances of her sensitive yet dramatic temperament. A group of classics was first given, including the Gluck Divinitès du Styx, in which the mezzo-soprano's tones were deeply rich; a group of lieder followed (Schubert, Schumann, Strauss and Weingartner), the Schumann Frühlingsnacht being particularly well felt; the following selection, Massenet's Pleurez, mes yeux was more fiery and theatrical, a mistake in interpretation; the Chausson Le temps des lilas was lovely in sound and feeling; French, Italian, Spanish and English songs were well done, Hageman's Music I Heard with You particularly so, and two charming Grieg pieces rounded out the list. T. P.

Maro Ajemian in Piano Novelties

A work bringing to life musically the ancient Armenian fire-god climaxed the piano recital of young Maro Ajemian in her Town Hall concert on April 14 when she joined with Alan Hovhaness in playing his two-piano composition, Mihr. This oriental-flavored imitation of an orchestra of Kanoons the audience received so enthusiastically that it had to be played for a second time. Miss Ajemian began her concert with standard works of Beethoven, Schumann and Chopin; however, she lacked the subtlety of interpretation to give these classics their intrinsic values. It was in such compositions as John Cage's Four Sonatas for prepared piano, Dance by Richard Yardumian, Paul Bowles' Two Dances and Three Dances by Khachaturian that the American-Armenian artist excelled and showed expert technical skill, style and understanding. A. R.

Sylvia Dickler's Piano Offerings

Sylvia Dickler's piano recital at Town Hall on April 14 had been postponed from Feb. 12, when the Mayor's edict had closed the city for that day. But it was worth waiting for. Bach-Liszt Organ Prelude and Fugue in A minor was opulent to the ear, through more Liszt than Bach because of its thunderous volume. Beethoven's E major Sonata, Opus 19, was a faithful and imaginative performance; the Prokofieff Sonata No. 3 did not seem nearly so difficult as it must have been. Some colorful Brahms, delicate Scarlatti followed, and Chopin's E flat major Nocturne, Op. 55, No. 2, and F minor Ballade, the last a particularly effective offering. T. P.

Virginia MacWatters in Town Hall Recital

Appearing in her first recital at Town Hall on April 14, Virginia MacWatters, coloratura soprano, was not only delightful to hear, but made a lovely, *chic* stage appearance. She is familiar to New Yorkers for her work in the New Opera Company's production of Rosalinda a short time ago. Miss MacWatters possesses a voice that is lyric, with a wide range, agile and well controlled, and her trill and staccati are excellent. Her best work was in the difficult Zerbinetta recitative and aria by Richard Strauss, which she sang in an appealing, direct and simple manner. Altogether, the recital was a distinct success for the young artist, except for occasional lapses from pitch. Her program also listed Mozart's aria, Mia sperenza adorata, Lieder by Schubert and Brahms, and works by Gene Bone and Howard Fenton, Lecuona, Meta Schumann, Arthur Benjamin, Daniel Wolf, Frits Berens, Gibbs and Johann Strauss-Stolz. Frederick Kitzinger was the efficient accompanist. W. A. T.

Vladimir Elin in Baritone Airs

Vladimir Elin, Russian baritone, sang sincerely and with good tone at Town Hall, on April 15. His Mozart, Brahms, Wolf and Strauss were woven into a convincing group, especially the Ueber Nacht and Begegnung of Wolf. Two arias from Prince Igor were gripping and vital and in contrast to Rachmaninoff's Fair Maiden and Little Isle proved Mr. Elin's versatility. Also included was a first performance of two Spanish songs by Milkeshina, which approach sentimentalism but are clever rhythmically; works by Rimsky-Korsakoff, Haubiel, Bowles, Moussorgsky and Gliere. Arpad Sandor was at the piano. M. C.

Hall Johnson Leads Festival Negro Chorus

The recently organized Festival Negro Chorus of New York City, Hall Johnson conducting, gave its first public concert on April 15 at City Center. In a program of unusual arrangement, Mr. Johnson introduced his new Easter cantata, Son of Man. The work, listed as a musical meditation for the Easter season, portrays the Passion and Resurrection. The music includes both Negro Spirituals and compositions of Mr. Johnson; the two elements were well integrated into a complete and harmonious score. The singing was, in the main, a cappella, being used as something of a commentary upon the events described by the narrator. The vocal work of the choristers was well blended, balanced and clear-dictioned. The enunciation of the narrator Juano Hernandez, was excellent in every detail, as was also that of the various soloists, whose names were not programmed. The accompanying organist was Carl R. Diton. L. C.

Emerson Conzelman in Recital

Art songs of German, French and American composers made up the interesting program of Emerson Conzelman, American tenor, in his Times Hall recital, April 15. Lacking the vocal virility and perfect Teutonic diction to give full value to the first group of German songs, Mr. Conzelman fared much better in the French group, which showed considerable study, understanding and an evener vocal line. Faulty tone placement and improper production hampered the projection of some of the otherwise intelligently sung numbers. Edward Hart was at the piano. A. R.

Rachmael Weinstock in Violin List

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MARY McNAMARA,
contralto, artist student of Robert Powell at the Cincinnati Conservatory of Music, gave a recital on April 27 at the Conservatory Concert Hall, assisted by Ellen Aavik, pianist, from the class of Karol Liszniewski. Norma Miller was accompanist.

presented works of Handel, Mozart, Faure, Stravinsky, Benjamin, de Falla, Ravel and Saint-Saens. Mr. Weinstock has a sound musicianship, conveyed through a good technic and purity of tone. Outstanding was his interpretation of the Andante in the Handel Sonata in A, No. 1 and of Stravinsky's Duo Concertant. Among his shorter numbers, Benjamin's Jamaican Rumba had particular vivacity and charm. His fine accompanist was Valentin Pavlovsky.
D. B.

Ralph Kirkpatrick Plays Harpsichord

Ralph Kirkpatrick, who gave a harpsichord recital at Town Hall on April 17, is a sincere and honest musician. Sometimes he is too uncompromising in his approach, with a consequent lack of daring in his registration. His program consisted of the Bach Italian Concerto, Couperin's Les Fastes (an early and charming excursion into programme music), some Rameau dances, Bach's Chromatic Fantasy and Fugue, and five sonatas by Scarlatti. In the latter, which are difficult to play well, the artist achieved some not inconsiderable technical feats, though at the expense of clarity in several. The Couperin work was neatly played, while both of the Bach selections went with clarity. It was a relief, in the fugue of the Chromatic Fantasy, to get away from the thumping version that pianists often bring to it; heard on the harpsichord it sounded infinitely purer. H. C. S.

Lydia Edwards and Maurice Wilk

A joint recital by Lydia Edwards, mezzo-soprano, and Maurice Wilk, violinist, was heard at Times Hall on April 11. Miss Edwards sang a group by Brahms, Ah, mon fils of Meyerbeer and Mozart's Parto, parto. Commendably pure tones were employed in the middle register, which seemed better under control than the extreme high and low parts of her voice. The English group was well-sung. Mr. Wilk has a fine display of technic. His tone was agreeable even in harmonics, and his lyrical playing and skilled use of rubato made for an effect that was warm and moving. His numbers included a Respighi Sonata, Poems by Chausson, Two Caprices of Wieniawski, Two Preludes by Shostakovitch and Paganini-Kreisler La Crochette plus generous encores. Leila Edwards and Dorothea Zacharias were the accompanists. M. C.

Muriel Spector in Chamber Hall

Muriel Spector, soprano, sang a group of Mozart, Shadow Song from Dinorah, Strauss's Serenade, Liszts' O, quand je dors, Vidal's Les Baisers and Bachelet's Chere Nuit ending with an English group and Glazounow's Waltz Song at Carnegie Chamber Music Hall, on Apr. 18. Miss Spector sang with understanding and enthusiasm. A friendly audience responded to her offerings. Paul Eisler was the accompanist. M. C.

U. S. Section of ISCM Gives N. Y. Concert

The U.S. Section of the International Society for Contemporary Music presented a concert at Times Hall on April 16, featuring compositions by Vivian Fine, Kurt List, Norman Lockwood, Jeanette Siegel, Louise Talma and Ben Weber, all members of the Forum group. Performers were Andor Foldes, Beveridge Webster and Louise Talma, piano; the Bennington String Quartet and Alice Anderson and Geraldine Marwick, voice. On April 1 the Twin Cities Chapter of the ISCM gave a program of works by Stravinsky, M. Brunswick, Schoenberg and Roque Cordero. Performers included Dimitri Mitropoulos and Ernst Krenek.

St. Louis Again Welcomes "Met"

ST. LOUIS, MO.—For the first time in some thirty years, St. Louis is to be visited by the Metropolitan Opera, with three performances in Municipal Convention Hall, May 13, 14 and 15. The engagement is sponsored by the St. Louis Symphony Society. Tannhaeuser, Carmen and Rigoletto are the scheduled bills, and advance mail orders promised to exhaust the hall's capacity before the box-office sale opened.

Vladimir Golschmann brought the St. Louis Symphony season to a brilliant close with an all-orchestral program divided equally between composers of the old and new schools. Weber's Euryanthe overture was followed by Debussy's Martyrdom of Saint Sebastian and Ravel's Spanish Rhapsody, and the season's climax was a monumental performance of the Brahms Fourth Symphony. A prolonged ovation was accorded the popular conductor and his superb orchestra.

Pierre Luboshutz and Genia Nemenoff, duo-pianists, appeared in a program ranging from Bach to Sousa at Howard Hall as the final musical event on The Principia Concert and Lecture Course. This team has brought the difficult art to the peak of perfection, which so impressed the large audience that after a number of extras it was loath to let the concert end.

Entertainment Enterprises offered three attractions during the month. Martha Graham and her dance ensemble, the Metropolitan Opera Artists Ensemble and a song recital by James Melton. The Graham program included Appalachian Spring, Letter to the World, and Every Soul Is a Circus.

The Operatic Ensemble, with Jarmila Novotna, soprano; Hertha Glaz, contralto; Raoul Jobin, tenor and Martial Singher, baritone appearing in costume, provided a delightful program of ensembles and solos and were enthusiastically received. Felix Wolfes was the expert accompanist.

Melton drew a large audience which showed mounting enthusiasm for an interesting and unhackneyed program greatly lengthened by encores. Carroll Hollister, accompanist, offered a modern solo group. O. C.

Altoona Orchestra Chooses 1946-47 Soloists

The Altoona (Pa.) Civic Symphony, Russell Gerhart, musical director, announces five Thursday evening concerts for 1946-47. Soloists will be: Oct. 17, Mischa Mischakoff, violinist; Dec. 5, Grace Castagnetta, pianist-improviser; Jan. 30, Ruth Freeman, flutist; March 20, Dougherty and Ruzicka, duo-pianists; May 1, spring pop concert, Doris Stockton, marimba player.

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CHICAGO: Additional Forecasts

By ELSA BOROWSKI

CHICAGO.—An additional forecast of next season's music-making is contained in the diversified list of concerts to be presented by the History and Enjoyment of Music series at Orchestra Hall. Entering its 12th consecutive year, this subscription course again will offer twelve major musical events, beginning Oct. 27 with a recital by Torsten Ralf, tenor, which will be followed by Yehudi Menuhin, the Boston Symphony Orchestra, Lotte Lehmann, the First Piano Quartet (an interesting novelty demonstrating four keyboard technique), Robert Casadesus, Artur Rubinstein, Isaac Stern, Ezio Pinza, the Trudi Schoop Ballet, Patrice Munsel and the New York Philharmonic Symphony.

Lotte Lehmann in Return Recital

Mme. Lehmann returned April 15 to give another of her inimitable recitals at Orchestra Hall, on this occasion varying her usual procedure by introducing a group of French songs by Debussy, Ferrari and Duparc. The whole program and its many encores, which also included works by Brahms, Wolf and Strauss again gave testimony to the ripened art of Mme. Lehmann as a song interpreter. Here, in full flower, was exquisite musical taste allied with penetrative understanding of emotional expression and changeful mood. Paul Ulanowsky supplied superb accompaniments.

Artur Schnabel Heard

Artur Schnabel gave a recital under the management of Harry Zelzer, at Orchestra Hall, April 6, to a capacity audience that overflowed onto the stage. The program—true to this pianist's self abnegating belief that the greatness of the music performed is the prime essential of all concert giving, rather than the personal success of the artist himself—comprised Bach's Toccata in D major, Mozart's Rondo in A minor and C minor Sonata, the Sonata, op. 109, by Beethoven, and the D major Sonata by Schubert. Only in the last named work did the fusion of qualities that are most characteristic of Schnabel's art reach its peak, in a reading of limpid grace and beauty.

Kipnis Closes Song Cycle Series

Alexander Kipnis, bass-baritone, brought the Musical Arts Song Cycle series to a close at Orchestra Hall, April 8. Songs by Schubert, Vier ernste Gesänge, by Brahms and a generous measure of Russian art and folk songs made up the program, and these were all eminently suited to the singer's taste and style. Particularly noteworthy were the songs of Brahms which were projected with spacious dignity and nobility. In lighter vein was Stravinsky's Tilimbom, which so amused the audience that it had to be repeated. Leo Taubman gave skillful support at the piano.

Kozuch at Kimball Hall

An uncommonly fine pianistic talent with virtuoso implications was disclosed by Thaddeus Kozuch, recently returned to civilian life, when he appeared in recital at Kimball Hall, under the management of Bertha Ott. Brilliant technique, a persuasive singing tone that can amass powerful sonorities and well developed musicianship were well in evidence in the course of a taxing program which included Bach's Chromatic Fantasy and Fugue, Sonata op. 57, by Beethoven, Brahms' Paganini Variations and other works by Liszt, Chopin, Kozuch, Debussy and Stravinsky.

Martha Graham Returns

Martha Graham and her company of dancers returned for a second appearance at the Opera House, April 14, to give first Chicago performances of Herodiade and Deaths and Entrances. By way of contrast to the searching subtleties and foreboding overtones of these works which so inevitably reflected the scores of Hindemith and Hunter Johnson. Punch and the Judy was also performed, with music by Robert McBride.

Korjus at Orchestra Hall

That coloratura sopranos with flute obligato have drawing power in recital was attested by the large audience that greeted Korjus when she appeared at Orchestra Hall, April 14. The bravura singing was accomplished with flashing brilliance and no little charm of tonal quality. The latter was less in evidence, however, in such works as Elsa's Admonition to Ortrud, by Wagner and O Komn in Traum, by Liszt, which were not suited to the singer's voice or style. Accompaniments and piano solos were played by Glauco D'Attili.

Adler in Harmonica Recital

Larry Adler, who makes of the harmonica a virtuoso's instrument, was heard in recital at Orchestra Hall April 13. The program included a concerto written for the performer by Jean Berger, a number of arrangements of works by Ravel, Debussy, etc., and last, but not least, Adler's transcription of Enesco's first Roumanian Rhapsody, a tour de force of easily surmounted technical hazards.

Harpsichordists with Orchestra

Philip Manuel and Gavin Williamson were soloists with the Chicago Symphony Orchestra at the concerts given April 4 and 5, performing Bach's C major Concerto for two harpsichords and string orchestra. Fine artists both, in expert control of their instrument's dynamic possibilities in the matter of registration, they contrived to make the concerto a refreshing experience, stylistically above reproach. Désiré Defauw, who conducted, and the orchestra were in top form and gave a revitalized reading to Cherubini's Anacreon, and illuminated with beauty Mozart's imperishable G minor Symphony. The program also included the first Chicago performance of John Alden Carpenter's The Seven Ages, which was scored by a master hand and had moments of fantasy which suggested the composer's Adventures in a Perambulator, although the musical interest was not as sustained as in that earlier work. DeFalla's piquant dances from the Three Cornered Hat came at the end and were given virtuoso playing.

Russian Trio Ends Series

The Russian Trio gave the last concert of its series at the Arts Club, April 3. Haydn's G major Trio and Rachmaninoff's Trio Elegiaque constituted the program which produced some of the organization's best playing in the series. Haydn's work was a model of 18th century style and the Rachmaninoff plumbed melancholy and nostalgic depths, balance and ensemble were beautifully achieved, but it was impossible to overlook, nevertheless, the superior pianistic gifts of Nina Mesirow-Minchin.

RICHARD CZERWONKY,

well-known Chicago violinist and conductor, who heads the violin department of the De Paul University School of Music, conducted the final concert of the Kenosha Symphony Orchestra, April 15, in Kenosha, Wis. Extensive plans for the 1946-47 season of the orchestra, which will be directed by Mr. Czerwonky, are now under way.

Vivian Abell Directs Sacred Concert

Vivian Abell directed a sacred concert presented by Old St. Peter's Church Choir, Palm Sunday. Liturgical music of various periods and styles was performed by different combinations of singers—choral works, solos, duets, trios, etc., accompanied by orchestra, except in the a capella numbers, and gave testimony to the careful training and discriminating taste of the director. Par-

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ticularly commendable were the dynamic contrasts in the singing of the chorus.

Perlman Pupil at Young People's Concert

Appearing as soloist on the final programs of the Young People's concerts, April 2 and 16, George Perlman's talented young pupil Joseph Golan won enthusiastic applause from his audience with Burleigh's Concerto for Violin, No. 2. Another gifted young person—Eloise Mathies—was equally successful in the Allegro from Mozart's D minor concerto for piano. Rudolph Ganz, whose appearances, as conductor of a number of this season's Young People's concerts, have endeared him to his youthful audience, led the orchestra in works by Beethoven, Tchaikovsky, Carpenter and Dvorak, and supplied, in addition, a number of informative and witty comments.

Musical Arts Piano Series Auditions

The Society of American Musicians announces the ninth annual series of auditions to be held in Chicago with the co-operation of the Adult Education Council. These Auditions, which are open to pianists who reside in Illinois, Indiana, Iowa, Kentucky, Michigan, Minnesota, Ohio and Wisconsin, are held for the purpose of selecting an American pianist of professional status for a paid engagement in the Musical Arts Piano Series to be presented at Orchestra Hall during the season of 1947-48. An idea of the importance of this award recital may be gained from the announcement of the Musical Arts Piano Series list for 1946-47 with whom this season's Audition winner will appear. This comprises such names as Maryla Jonas, Guiomar Novaes, Ethel Bartlett and Rae Robertson, Claudio Arrau and Rudolph Firkusny.

The Auditions to choose the outstanding piano talent to appear in the 1947-48 list of piano recitalists will get underway next November and the final Auditions will take place early the following March. The entrance fee of $10 must be paid on or before October 15, 1946, to Edwin J. Gemmer, secretary and treasurer of the Society of American Musicians. Applications and full information regarding the requirements for the Auditions may be obtained from Mr. Gemmer, 501 Kimball Bldg., Chicago, Ill.

Madi Bacon at University of California

Madi Bacon, Dean and Choral Director of the Roosevelt College School of Music, has been invited to conduct daily courses during the summer session of the Department of Music of the University of California, at Berkeley. Her subjects will be Choral Literature and Choral Conducting. Miss Bacon, in addition, will direct a student's chorus during the summer quarter.

The Roosevelt College School of Music, in keeping with the aims of the Chicago Folk Festival which will take place May 3 at Orchestra Hall, under the direction of Joseph Creanza, has opened a folk dancing center to encourage a year-around participation in folk music, singing and dancing. Programs are held every Friday evening in the concert hall of the School of Music. Instruction in folk dancing is given, with the participation of all who are present.

Kozakevich with Russian Opera

Stefan Kozakevich, baritone, has been engaged by the Russian Opera and Ballet Association to sing principal roles during the spring season at the War Memorial Opera House, San Francisco, from April 26 to May 11. He will appear in two performances of The Snow Maiden, by Rimsky-Korsakoff and two of Prince Igor, by Borodin, both conducted by Eugene Plotnikoff. At the close of the season Kozakevich will return to New York for a concert at Town Hall which will be given by the Russian Opera Quartet, of which he is a member and the commentator on the program.

Tarnowsky Honorary Member of NPTG

Sergei Tarnowsky, Russian pianist and faculty member of the De Paul University School of Music, has been elected an honorary member of National Piano Teachers Guild. He recently presented 18 students in recital at the Little Theatre of the School of Music.

Reuter, Weicher, Powers in Chamber Music

At an evening of chamber music held in honor of Désiré Defauw at the Cliff Dwellers Club, April 5, Rudolph Reuter, pianist; John Weicher, violinist, and Dudley Powers, cellist, provided the program, playing the E minor Sonata for cello, the A major Sonata for violin and the op. 101 Trio, all by Brahms. Mr. Defauw commented upon the works performed.

Schoenberg at University of Chicago

Arnold Schoenberg will be at the University of Chicago during the month of May as Alexander White's visiting professor. He will deliver four public lectures and engage in conferences and discussions with students of the music department and in the introductory humanities course at the college. Subjects of the public lectures are as follows: Heart and Brain in Music; Composition with Twelve Tones; Old Music, Obsolete Music; Style and Idea; and Criteria for the Evaluation of Music.

Berardinelli Conducts Illinois Opera.

Nicola Berardinelli conducted a performance of Cavalleria Rusticana and the third act of La Traviata, presented by the Illinois Opera Co. at the Lincoln Theatre.

Manuel and Williamson in Good Friday Music

The Kenwood Choir, directed by Gavin Williamson, presented the Seven Last Words on the Cross, for five solo voices, harpsichord and organ, by Heinrich Schuetz, at the Good Friday Service at the Kenwood Church. The 17th century oratorio was preceded by plainsong, solo and choral works by des Prés, daVittoria, Pergolesi, and Bach. The soloists were Elizabeth Rhodes, soprano, Lillian Chookasian, contralto, William Miller, tenor, James McEnery, baritone, and Reinhold Schmidt, bass. Philip Manuel presided at the harpsichord.

Heniot Levy Student at Musarts Club

Pansy Jacobs, from the Heniot Levy piano studio, appeared as soloist at the 11th Annual Concert of the Musarts Club, given at Thorne Hall.

Winifred Heckman's Schedule

Winifred Heckman, artist student of the Ada Paggi vocal studios, continues to fulfill concert engagements until late Spring. She appeared before the Irving Park Woman's Club, April 29; during May she shares the program, as soloist, with the Chicago Symphony String Ensemble at Ishpeming, Hancock, Mich., and Fond du Lac, Wis., and gives a recital at the Carnegie Steel Mills, Gary, Ind. In the Fall, Miss Heckman will go on tour with the Winifred Heckman Productions under the management of Howard R. Will.

Czerwonky Directs Chamber Ensemble

A chamber music and choral concert will be given at the Little Theatre of the De Paul University School of Music, May 10. The chamber ensemble, under the direction of Richard Czerwonky, faculty member and conductor of the De Paul Symphony Orchestra, will perform Haydn's D minor quartet, Saint-Saens' Trumpet Septet, and Beethoven's Clarinet Trio. A feature of the program will be the singing of Hindemith's In Praise of Music, by the University choir, led by Arthur C. Becker, Dean of the School of Music. The instrumental ensemble of flutes, oboes, horns and strings used in this work is drawn from the orchestra trained by Czerwonky.

Chicago Musical College Notes

Helene Heckman, student of Richard DeYoung, sang the contralto role in Mendelssohn's Elijah with the Calvin College Oratorio Society in Grand Rapids, Mich. She also appeared in the performance of Milhaud's Les Malheurs d'Orphée given at the University of Chicago in the Composers Concert series, April 28. Virginia Parker, artist-student of Mme. Gardini, sang the role of Santuzza in Cavalleria Rusticana at Hamilton Park, March 31. Miss Parker later performed Lehmann's Persian Garden, with Rex Hogan, faculty member of the Chicago Musical College at Jenkins and Corbin, Ky. Mary Frances Kabel, student of Edward Molitore, sang the soprano role in the Seven Last Words, by Dubois in the Passion Sunday music given by St. James Episcopal Church in South Bend, Ind. Maurice Nord, student of Reinhold Schmidt, is soloist at Christ Church, Winnetka, and has been engaged to appear in the performance of The Beatitudes, to be given by the Apollo Club at Orchestra Hall, and by the Chicago Singverein in Brahms' Requiem at the Opera House, May 5.

Inter-American Chopin Contest Plans Semi-Finals

CHICAGO.—The Inter-American Chopin Contest sponsored by the De Paul University School of Music will hold semi-finals in Kimball Hall, Chicago, on May 18. Survivals of the regional auditions who are eligible to enter the semi-finals were announced by Sergei Tarnowsky, chairman of the contest board of governors.

Contestants chosen by the judges in regional contests throughout the United States and Canada will compete for the final audition. They are Robert McDowell, Renan DeCamp, Geneva Ide, Shirley Effenbach, all of Chicago. Barbara Holmquest Gotz, Ann Arbor, Mich.; Warren G. Henry, Excondido, Calif.; Genia P. Sprinkle, San Diego; Agnes Bowman, New York City; Hyman Siegel, Bronx, New York; and George Haddad, Windsor, Ont.

The Inter-American Chopin Contest was originated by the De Paul School of Music to select the outstanding Chopin pianist in the western hemisphere. Entries were limited to serious pianists between the ages of 18 and 30 who intend to follow music as a professional career. Entries were invited from Canada, the United States, Mexico, Central and South America. The winner of the Chopin Contest will be chosen during the final auditions on May 21 at Orchestra Hall. A prize of $1,000 will be awarded to the winner, as well as a possible orchestral appearance and a national broadcast over NBC. The second choice of the judges will receive a prize of $500.

An indication of the interest that this contest has evoked is that approximately 300 applications were received after the deadline Jan. 1, 50 of which are already entered in the 1948 contest.

VIVIAN ABELL,
concert soprano, organist and choir director of Old St. Peter's Church in Chicago, presented the well-known mixed choir of that institution in a concert of sacred music on Palm Sunday. (Photo by Maurice Seymour.)

THADDEUS
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By Albert Goldberg

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THE CHICAGO SUN, SATURDAY, APRIL 6, 1946

PIANIST DISPLAYS RICH TALENT

By Felix Borowski

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BOSTON New Scores Introduced

By JULES WOLFFERS

BOSTON.—Samuel Barber's new Concerto for Cello and Orchestra, Op. 22, received its first performance at the 22nd pair of Boston Symphony programs with Serge Koussevitzky conducting and Raya Garbousova the soloist. The work is curiously uneven: sections of striking originality are followed by parts of very ordinary music-making. All three movements have their moments of beauty and charm but no convincing effect is sustained very long. The concerto demands a lot from the soloist, a demand which Miss Garbousova more than satisfied with her deft handling of the intricate and difficult part.

Heard for the first time at these concerts was David Diamond's rugged and vital Rounds for String Orchestra. Excellently performed by Koussevitzky's famed strings, the piece made a distinctly favorable impression. It had been played here earlier in the season by the New England Conservatory Orchestra. Brilliant work by conductor and orchestra featured the final half of the program—Don Juan, by Strauss; Moussorgsky's Prelude to Khovanstchina; and the Tschaikovsky Francesca da Rimini.

Brailowsky Among Recitalists

At Symphony Hall, Alexander Brailowsky brought Aaron Richmond's Celebrity Series to a close with an all-Chopin program which filled the hall and most of the stage too, for good measure. Those who have long admired the pianist's artistry could take the recital's shortcomings in stride. Blurred and messy playing is too foreign to Mr. Brailowsky for anyone to regard it as anything but a few bad off moments. But there were high spots in plenty and the audience was enthusiastic.

A local pianist, Rita LaPlante, impressed favorably at Jordan Hall in another Richmond-sponsored event. With the exception of a Passacaglia by Walter Piston, the list was routine enough with its inevitable Bach transcription, Bach and Schumann, plus such novelties as Fauré's Impromptu in F minor, Debussy's Fireworks, Ravel's Jeux d'Eau, Brahms and Chopin. (Why don't pianists show a little more originality in preparing programs?)

Robert Shilton, New York baritone, returned to Boston to score another of his local successes before the Quincy Operatic Society. His operatic selections, particularly, were received with marked enthusiasm. Fine accompaniments were afforded by Herta Shilton.

Cecilia Society Finale

The Cecilia Society closed its 69th year with a Jordan Hall program of two Bach Cantatas. Nos. 61 and 63, and a Motet for Double Chorus by Gottfried Wagner. Conductor Arthur Howes is to be commended for his sincerity and musicianship. While the soloists did not all measure up to required standards, the chorus was good and the orchestral accompaniment excellent.

Sponsored by Boston University

Those responsible for the type of programs presented recently by the varied forces of Boston University College of Music deserves a vote of thanks. On the same program were listed Khatchaturian piano pieces; songs by Vaughn Williams, McLain, Samuel Barber and Bernstein; Bloch's Piano Sonata; Hindemith's Flute Sonata; and a work for two pianos by a composer new to Boston, a Miss, Mrs or Mr. Williamson.

At a Boston Public Library concert, the Boston University Girls' Glee Club, Dr. James Houghton, conductor, with faculty and students, presented a concert of music by Margaret Starr McLain, Marion Bauer, Mabel Daniels and Gena Branscombe. This convincing demonstration that women are good creators too met with a cordial welcome by an audience so large that one of the composers was locked out with the overflow when she came five minutes late!

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BACKSTAGE AT THE METROPOLITAN

Paul Althouse, center, "treads the boards" again but in a different role, with Eleanor Steber and Richard Tucker, two artists from his New York studios. The occasion was the performance of Traviata on April 25. (Photo by Ben Greenhaus.)

DETROIT

DETROIT.—Among soloists to appear with the Detroit Symphony Orchestra next season are Marian Anderson, Artur Schnabel, Alexander Kipnis, Jussi Bjoerling, Dorothy Maynor, Tossy Spivakovsky, George Haddad, young Canadian pianist; Myra Hess, making her first appearances in the United States since the beginning of World War II; and Eva Prchlikova, Czech soprano discovered by Mr. Krueger on his European tour, it has been announced by Henry H. Reichhold, president of the Symphony. The season, which opens on Oct. 24 at the orchestra's new permanent home, Music Hall, includes 18 pairs of identical concerts, to be given Thursday and Friday evenings.

Reichhold pointed out that Karl Krueger, music director of the Detroit Symphony, had been guided to a considerable degree by the mailing cards submitted by symphony patrons who listed their favorite performers. Joseph Gingold, concertmaster, and Georges Miquelle, first cellist of the orchestra, are slated for appearances as guest artists, and others will be listed shortly.

Additional open dates on the 1946-47 series may be filled with the best of the performers whom Mr. Krueger has as soloists during his European and South American tours.

Symphony Concludes

DETROIT.—The Detroit Symphony closed its season with a brilliant concert featuring Erica Morini as soloist in the Bruch G minor concerto, played with authority and rousing the audience to a high pitch of enthusiasm, with six recalls. The program, conducted by Karl Krueger, otherwise included the Sibelius First Symphony, Freischuetz Overture of Weber and the premiere of Scherzo-Impromptu, a new work by the Detroit composer August Maekelberghe. The latter includes three sections played without pause, with deft treatment of contrasted themes and some witty satiric use of instruments. It had a warm reception.

At the end of the performance Joseph Gingold led the orchestra in Auld Lang Syne, as a farewell to Masonic Auditorium. Next season the orchestra will play in its new home, the Music Hall. Within a week after the season's close, Mr. Krueger was off on an extensive conducting tour which will include Europe and South America. E. R.

The highlight of the post-Symphony season has been the Detroit Chamber Music Festival, now in its second year. The first concert presented the Gordon String Quartet in the Beethoven Opus 18, No. 1, the quartet by Ravel, and Smetana's "From My Life." The second concert, on April 10, featured Joseph Gingold, violinist; Valter Poole, violist; George Miquelle, cellist; Mischa Kottler, pianist, and Dirk Van Emmerik, oboist. Two compositions were played for the first time in Detroit in a program consisting of Mozart's quartet for oboe, violin, viola and cello; Woollett's Pastorale Norvegienne for piano, oboe and cello; two Rhapsodies for oboe, viola and piano by Loeffler and Chausson's Quartet in A. Other concerts in this series will be given on May 1 and 15.

Marian Anderson was heard at Masonic Temple auditorium. Yehudi Menuhin returned to Detroit to give a recital in Music Hall, assisted at the piano by Otto Herz. André Kostelanetz and Leonard Bernstein directed an orchestra of 80 Detroit Symphony members at Music Hall in recent concerts. The First Piano Quartet made its Detroit debut at Music Hall, in a well-arranged program.

Joseph Gingold, concertmaster of the Detroit Symphony and Leona Hanhke, pianist, were presented at the opening of the new Grosse-Pointe artist series on April 4.

Charles Frederick Morse, director of the Orpheus Club for the past 35 years, made his final appearance at the concert given April 2 at Masonic Temple.

Dances of a widely diversified character were given by Veloz and Yolanda and their company at Music Hall.

Light Opera Series Ends

Jerome Kern's Roberta brought the Detroit Light Opera ten-week season to a close on April 12. During the season one operetta per week had been presented at Masonic Auditorium. The stars of Roberta included Maria Bradford, George Britton, Nina Olivette, Gilbert Russell, Eric Brotherson and Joseph Macauley. Other operettas were Strauss' The Bat with Margaret Spencer, Ralph Herbert and Wilma Spence; Victor Herbert's Babes in Toyland, with Miss Spencer, Lee Dixon, Mary Hopple, Fred Harper and Macauley; Sigmund Romberg and George Gershwin's Rosalie with Evelyn Wickoff, Dixon, Helen Raymond, and William Lynn; Cole Porter's Jubilee with Miss Raymond, Lynn and Marjorie Belle. Judging from the enthusiastic audiences and packed halls, the season, which in the past has shown a profit, will do so again. A. M.

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The Technique and Fine Art of the Pedal

By ALFRED MIROVITCH

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Indiscriminate "change" of pedal will blur the outline of phrase and form; distort and weaken rhythm and rob an otherwise brilliant run of its sparkle. For pedal is not something we add or superimpose; it is an essential and integral part of every phase of interpretation and pianism. It is in that sense that we must understand James Huneker's well known words: "The pedal is the soul of the piano."

The pianist's foot must be as sensitive in its "pedal-touch" as his hands and fingers are in creating tone and color. Towards that end, training in the technique of the pedal is necessary—a technic based on sound esthetic and pianistic principles.

It is often impossible to accomplish a flowing legato without the use of the most delicately adjusted "syncopated pedal"—and any sharply etched rhythmical figure only comes to life through correct and "Knowing" use, or . . . non-use of the "direct" or "rhythmical" pedal.

Depending on the dynamic range or tone-color desired, the pianist will greatly vary the "depth" of his pedaling. He will depress the pedal to its limit ("full pedal") — or use somewhat less depth ("half pedal")—and after he will apply only the slightest pressure, hardly lifting the dampers above the strings ("surface pedal").

In all music-making it is only our piano which can give those lovely, evanescent "fading away" sound effects—so characteristic and so imperative for a true interpretation of Chopin and Debussy. Only through the use of the finest pedal technique can these effects be accomplished ("diminuendo-pedal").

And—one final suggestion—in pedal, as in so many things in life, when in doubt, don't!

MOSCOW Hears Ninth By Shostakovich

By DANIEL ZHITOMIRSKY

Moscow

With Eugene Mravinsky conducting, the symphony orchestras of Moscow and Leningrad gave the first performance of Dimitri Shostakovich's Ninth Symphony. The orchestral performance vastly enriched the impressions one had from its first tryout on the piano. In its genuine tones the symphony no longer appeared so fleetingly "light" as it seemed from the piano arrangement. This Scherzo-Symphony—as one critic well named it—leads the listener farther and deeper than the frames of its genre.

I have already written about the fundamental distinction between the Ninth Symphony and Shostakovich's scores preceding it. This is defined not only by radiant tones and the modest scope of the new symphony, but also—and especially—by the singular balance and harmony of all its elements. It has none of that "problem" quality which in Shostakovich's other works involves the necessity of sharp formal experiments—sometimes, perforce, one-sided and subjective, giving rise to specific difficulties for fine perception. That is why the esthetic value of Shostakovich's music shows itself in the Ninth Symphony in greater clarity and more implicit form than in certain of his other works. In this respect the Ninth stands on a par with such of Shostakovich's works as his string quartets and piano quintet. And it is precisely because of this, through clearly perceived esthetic value, that the realization of the ideologic implication of his new symphony springs. With all outer simplicity and lightness in content, the Ninth possesses that degree of artistic beauty and inspiration which reaches the most precious and vital sources of art.

Decisive Conducting

In recent years Eugene Mravinsky has been the first to conduct nearly all of Shostakovich's new symphonies. His success in this field is quite natural and logical. Mravinsky's conducting has traits particularly valuable for the interpretation of Shostakovich's music. Mravinsky is utterly alien to sentimentality, flaccidity and diffusion. He markedly prefers clear, dry-cut lines of orchestral pattern; he can "hear" separate voices but has a mastery of exceptional compact *tutti;* he likes definite phrasing and clearly and wisely delineated gradation of dynamic shades. All this enabled Mravinsky to give this time a very forceful and artistically integral interpretation of Shostakovich's new symphony.

Of the two premieres of this symphony, Moscow's was the better. The State Symphony Orchestra of the U.S.S.R excellently coped with the technical difficulties of this new composition, revealing right through to the end the jewel-like finesse and the virtuoso brilliance of Shostakovich's score. Both in Leningrad and Moscow the composer received long ovations. The last three movements of the symphony (played without break) were encored on both occasions.

CHARLES EVERETT (right), tenor, with Dr. William E. Vanderbilt, director of the concert series at Washington and Jefferson College, Washington, Pa., where Mr. Everett appeared on March 29 for the second season.

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SILHOUETTES

By MARY CRAIG

FILMING GRAND OPERA

Hollywood faces a problem. Amongst all the rumors and reports of innumerable "Grand Operas" to be filmed, there is possibly some bit of truth. What a Carnival of production this would mean! The limitless facilities of the cinema would doubtless be used magnificently for scenic vistas. And the ultra-modern devices for sound-recording might open new trends in choral and solo effects; while the re-write men would riot over the quaint, frequently gory, occasionally absurd background stories.

A bystander might be permitted to speculate on just what we would hear and see when the presentation was completed. It has been claimed that "costume plays" are not money-makers; that the SRO houses are for the "Double Indemnity" type of film or anything with the gangster touch. Well, kidnapping and murder and intrigue and treachery are the keynotes of "grand opera." So the themes should be extremely salable.

But one vital question arises. What can be done in the screen performance, if the music line is to be kept intact, during one of those long, long periods of lengthy aria singing, full of fine vocal work, gorgeously dressed with orchestration and arbitrarily arid in action?

In the splendid film version of Romeo and Juliet, there was little music and the great drama moved on the Shakespearean phrases. But so far, in the screen excerpts from opera that have afflicted us, inventive genius and initiative have been poignantly lacking. While the protagonists sing, solo or duet, the chorus, minor characters and supers huddle in corners, or worse, go into that utterly imbecilic technique of swaying rhythmically from side to side until the set piece is done. Perhaps this observer is prejudiced, but it is embarrassing, as well as obnoxious to see a group of allegedly sane people glue themselves to the floor and with a fixed gaze of pseudo-rapture sway to and fro for no reason, except perhaps a director's lack of ingenuity.

It is with a certain anticipatory glee that we of the music department wonder what Hollywood will make of a scene such as the end of the Gilda-Duke duet in Rigoletto—the one that goes: *"Addio, addio, addio, addio, speranza sola sarai per me, addio, addio, addio, addio, addio, speranza sola sarai per me, addio, addio, addio, addio, addio, addio, addio, addio!,"* to quote just two pages.

The arias, the star-jewels of the musical setting, as well as romantic dialogues are indeed problems when rendered by the camera rather than by stage personalities. If Hollywood can find the solution, opera may profit. If not, we must still depend on orchestral color and the sheer beauty of tone to maintain the appeal of the stilted but majestic grandeur of footlight performance.

•

An amusing story came out of the film world the other day. Everyone is familiar with the treatment of the high soprano voice—the up and up, higher and higher—the chorale break-in-the-penultimate peak—then the final incredible vocal squeal which could have been more creditably produced by any piccolo-player. But the director-hero of this tale is an innovator. He receives emoluments running into the highest wage-brackets and is listed as Music Specialist. He desired a trio of women's voices for a certain spot. But carefully selected, each passed upon by the master. And the lowest voice must, absolutely must, sing the low C—the second space C of the bass clef. After wide search, a girl with the requisite range was discovered and brought in to the Presence. "Sing," he cried, striking the tone on his super-concert-grand. She sang—one note, no more. "Again!" She complied with a deep "Bong."

"Yes," he mused, "it has depth, it has tone, but I don't know. . . . Perhaps it lacks a little of the purple timbre, the passionate urge. . . . No. It isn't quite the quality I want."

So after singing an audition of two notes, the girl withdrew. And at last reports the impresario was still seeking the perfect tone. Meanwhile the picture is held up and the cameras wait to roll. What will happen if this expert attempts an entire operatic score? Oh, my!

Which reminds us that the film editors, according to chatter from the columnists, are indebted to Musical Courier for prospective titles. The Life of Caruso is to be released as "Caruso sings tonight," which title on a feature story about another famous tenor was used by Courier Feb. 15, 1944. Mrs. Winchell's Walter always advises that one claim one's credits!

The New Olympia

When anyone asks how tall she is, Pierrette Alarie announces, "Oh, I'm 5 feet, 2 inches—with high heels." And this little upward stretching is typical of the life story of the newest coloratura soprano of the Metropolitan Opera Association. She is petite, blonde, blue-eyed, extremely pretty, with a "pocket Venus" figure; but she is far from doll-like. She has brains as well as talent and the intelligence to use her gifts wisely; and when she reaches for a star, in the way of a prize or a new rôle, she generally gets it!

The singer was born in Montreal, Canada, and the charming name, Pierrette Alarie, is her own real one. Her father was a noted orchestral conductor, one of his appointments being with the Societé Canadienne de Operetta, in which Miss Alarie's mother was leading soprano. A sister, who also sings, and two brothers complete the family, the latter being music-minded but not in the professional field.

The ambitions of the French Canadian home centered on the talented little girl with the spontaneous love of song and the delightful voice. In her own mind there was never any doubt, only determination to study hard, to have patience and to trust that the future would bring her to her goal, the operatic stage.

First lessons were with the Sisters of the Notre Dame Congregation in Montreal. Later came voice work with Albert Roberval, and dramatic coaching from his wife Jeanne Mauborg, a former member of the Metropolitan.

It was not long before professional engagements began, radio, concerts, dramatic work, such as the French version of the play Romance, ingenue roles in La Femme X and L'amour Vielle. A scholarship at the Curtis Institute brought Miss Alarie to Philadelphia, where she spent two years of intensive study under the guidance of Elisabeth Schumann.

In January, 1945, Pierrette Alarie entered the Metropolitan Auditions of the Air competition, singing as her test number the Bell Song from Lakme. She won honorable mention as a finalist, a $500 award with an option on her services for the famous organization. Four months later, Miss Alarie received notice that her contract with the Metropolitan as a full-fledged member was ready and she was instructed to prepare the roles of Gilda, Lucia, Lakme, the Doll (Tales of Hoffmann) and her debut part, Oscar in Un Ballo in Maschera. On Dec. 10, Alarie sang for the first time in the great opera house. When asked about nerves, reactions and kindred matters, she replied, "I just tell myself I am not nervous. I try to keep life very simple and work to do better all the time."

PIERRETTE ALARIE
(Photo by Bruno of Hollywood, N. Y.)

Some interesting highlights on the singer are found in the admissions that she hates mathematics and loves chocolates; that when she was *very* young and heard her mother singing, she tried very hard to equal the tone or to sing higher. The first money she ever earned was in payment for a little broadcast of a popular song at a Montreal station. She gleefully cashed her cheque, bought a score of Romeo and Juliette for herself and carried the remainder home to her mother.

Nothing terribly tragic has occurred in her life, aside from the loss of her beloved father, who had helped her with her solfège and with musicianly counsel. Her most prized possession is his baton, with which he conducted for so many years.

In the hectic life of rehearsal and performance at a great theatre, Alarie says that the one thing she regrets is having no time for reading—"But I do slip away once in a while to the movies," she confesses.

She likes Molière and Romain Rolland, Mozart and Debussy, toasted ham sandwiches, Bette Davis and Gregory Peck and especially the opera Lakme.

As she talks, her vivid personality explains why so young an artist has so quickly made a lasting impression on the opera lovers of the Metropolitan area, for Pierrette Alarie has the glamor that makes for success on stage.

TEA-TIME IN MIAMI
for Marie Mendoza, soprano, right, and Karlas and Barsukoff, duo-pianists, after their successful opening concert of the MacFadden-Deauville Series. (Carl Walden Photo.)

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Activities of the Artists

Lawrence Tibbett, before beginning a concert tour of the west and southwest, sang at the annual birthday party given to Thomas J. Watson, International Business Machine's president at the latter's home in Endicott, N. Y.

Robert Ladoff, basso, will give a Town Hall recital on May 31.

Haydn's Creation will be performed at Town Hall on May 14 by the John Harms Chorus, the first New York concert performance of the work since the Friends of Music gave it 20 years ago under Artur Bodanzky. Soloists are Iona Harms, soprano, William Hain, tenor, and John Percival, bass.

The Essex County Symphony Society, Mrs. Parker O. Griffith, president, announces its fourth Grand Opera Festival at the Mosque Theatre, Newark, N. J., on May 14, 16 and 18. Giorgio D'Andria is director of the productions, which feature Metropolitan Opera and other prominent artists.

Michael Bartlett, opera tenor and motion picture star, who spent the war years as aide to Gen. Philip H. Torrey, U. S. Marines, began a nationwide concert tour by appearing as soloist with the Jersey City Philharmonic Orchestra, J. Randolph Jones, conductor, in April for the benefit of the Military Order of the Purple Heart. Seventeen appearances have so far been arranged for him in the South.

Witold Malcuzynski, Polish pianist, has just completed a film engagement in Hollywood with Warner Brothers. He played Beethoven's Appassionata Sonata for a forthcoming movie starring Bette Davis. Malcuzynski is under the management of the American Canadian Concerts and Artists, Inc.

Lucille Manners has been engaged to sing in leading roles in the Dallas Starlight Opera Company's production of New Moon on June 17, and in The Vagabond King, scheduled for production by the Pittsburgh Civic Light Opera Company, July 22.

Maxim Schapiro was soloist in Béla Bartók's Piano Concerto No. 2, on March 29, with the San Francisco Symphony Orchestra under the baton of Pierre Monteux. It was the pianist's fifth appearance with the orchestra.

Eleanor Knapp was soloist for the Orpheum Club of Ridgewood, N. J., April 23. She has also been engaged for the performance of the Verdi Requiem, May 8, at Connecticut College, New London, Conn.

A performance of Madame Butterfly with Licia Albanese will open the Silver Jubilee season of the Cincinnati Summer Opera on July 4.

The Pittsburgh Symphony Orchestra, under Fritz Reiner, recently gave the American premiere of Leo Weiner's Pastoral, Fantasy and Fugue for string orchestra, Op. 23.

Bronislaw Huberman left New York on April 7 for a 10-month concert tour of Europe, Palestine and Egypt.

Tossy Spivakovsky, violinist, will appear with ten major orchestras next season, including the Chicago, Minneapolis, Cleveland and Detroit symphonies, the National Symphony in Washington, D. C. and Baltimore, and the Toronto Symphony in Toronto and Hamilton.

The Shipbuilders' band, under Robert C. Schenk, broadcast over WNYC on April 1.

Mozart's Magic Flute will be given next fall in English by the Detroit Friends of Opera, Inc., with Marguerite Kozenn in the role of Pamina.

Benny Goodman's Orchestra, concluding engagements at the Paramount Theater, New York, in Philadelphia and Boston, will begin six weeks at the 400 Club of New York on May 16.

The Izler Solomon String Quartet gave the world premiere of Palestinian Melodies by Julius Chajes on April 7 in Columbus, Ohio. The work is dedicated to Dr. Stephen Wise.

Sondra Bianca, pianist, will be soloist on May 12 in the Carnegie "Pops" series. Two recent re-engagements for the youthful artists were appearances as soloist with the Schenectady Symphony on April 23 and over Canada's CBC network on April 24.

Frances Magnes, violinist, has won the American Artists Award for 1945-46 bestowed by the Brooklyn Institute, of Arts and Sciences as a result of a recital she gave at the Brooklyn Academy of Music on Jan. 20, considered the outstanding one in a series of 10 recitals by American artists sponsored by the institute.

Jacques Singer, after three and a half years in Army service, has accepted the musical directorship of the New Orleans Summer Concerts, an eight-week season beginning in June and extending through July.

Fritz Mahler will conduct the opening concerts of the Toronto Philharmonic on May 7 and 14, his programs including Copland's Suite from Rodeo and the first performance of the Overture to an Imaginary Drama by Robert Russell Bennett. Igor Gorin will be soloist on May 7, Jean Dickenson on May 14.

Biruta Ramoska, soprano, was soloist with the Indianapolis Symphony Orchestra, Fabien Sevitzky conducting, on March 25. April 3 and 4 she sang over WHAM (Rochester, N. Y.) on the Stromberg-Carlson Hour and with the Little Symphony, followed by a tour with Oscar Straus and the Montreal Philharmonic Orchestra.

Betsy Culp Dornay will leave by Clipper for Holland this summer. She will spend the month of August as the guest of her cousin, Julia Culp, in Amsterdam.

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NEW PUBLICATIONS

From La Revue Musicale, which has resumed publication in Paris after six years of silence, one learns that the Universal Edition of Vienna is active again under the direction of M. Schlee. Thanks to the latter, it states, unpublished manuscripts of Schoenberg, Mahler, Milhaud and others, had been hidden from the Nazis.

The magazine also states that, contrary to the rumors which are everywhere current, the principal music publishers—German, Italian and English—have not been appreciably affected by the results of the war. Precious manuscripts had been sheltered, as well as a large portion of the musical stocks. In France, musical editions have suffered virtually no damage, surprisingly.

Among other miscellaneous information is that the Soviet Union's State Musical Editions, which is now apparently working on a complete edition of Moussorgsky, will also begin the publication of the works of Tchaikovsky, Borodin and Rimsky-Korsakoff. . . . Jacques Ibert composed a string quartet during the war, which appears to the Revue Musicale to be "one of the most significant and best balanced of contemporary chamber music works." . . .

Some New American Projects

The Robbins Music Corp. has just issued Paul Yoder's text, Arranging Method For School Bands. Its contents include complete instruction in arranging for band instruments, individually or in sections, and detailed explanation of the use of these instruments in arranging melodies, accompaniments, backgrounds, figurations, and countermelodies. A new concert arrangement of Anchors Aweigh for orchestra has just been issued by the same firm. . . . Showpiece, for violin and piano, which was premiered by Roman Totenberg at Carnegie Hall, is being published by Hargail Music Press. . . . The Remick Music Corp., Magic Melody Series has issued a volume of the tunes of the Gay Nineties. . . . There is an exhibition of Frederick Block Manuscripts at the 58th St. Music Library which opened on Apr. 29 and will close on May 11. . . . Gena Branscombe's Coventry Choir has been performed recently at Boston, Philadelphia and several south-eastern colleges.

Books

ESSAYS AND LECTURES, by H. C. Colles. Oxford University Press, N. Y. $4.50.

Henry Cope Colles, the late music critic of the London *Times* was known in this country mostly through his association as chief editor of the new (third) edition of Grove's Dictionary. He also was the author of several books, among them Vol. VII of the Oxford History of Music. The present volume is a collection of his critical writings and lectures from 1909 to 1943 (he died on March 4 of that year). Colles was a sincere, able writer, with a great love for music. His style is straightforward, entirely lacking in the journalese and flippancy of some of his younger colleagues. It also is marked with scholarship. Occasionally the reading gets a little dry, especially since there are few original or provocative thoughts. The author's enthusiasm carries him through nicely, though. British composers figure prominently in the book, with much space devoted to Purcell, Elgar, Vaughan Williams and the period from Purcell through Handel. Colles was primarily a classicist, and his essays on Mozart are among the best in the volume. An admirably restrained memoir written by his wife is a postlude to the writings.

CHANGING FORMS IN MODERN MUSIC; by Karl Eschman. E. C. Schirmer Music Co., Boston.

This is a sensible, carefully-planned book that considers some of the problems of modern music. It opens with a plea for an open mind and asks the reader not to judge contemporary music by classic standards. Eschman works on the premise that "if a composer is to be articulate, his music must have some articulation or integration. The old marks of punctuation by means of harmonic cadences may disappear, but some type of periodicity remains, and this is capable of analysis." There is, he sagely says, a difference between freedom *from* form—which is impossible in any art—and freedom *in* form.

To that end, certain modern works are examined—works which, to the layman, would appear to be virtually formless. In all cases, Eschman traces a form, of sorts. He examines the rhythm of the modernists; he examines atonality, the modern variation and sonata forms; the fugue, modern musical sentences and phrases. He shows that as much as the composer may have tried to avoid it, there always is a relationship—slender as it may sometimes be—among component parts. The more interesting sections are those concerned with the atonal systems of Schoenberg and Hauer, and a discussion of iambic and trochaic accents. (The latter leaves a good many questions unanswered.) There are many musical examples, and the appendix contains analyses of Scriabin's Fifth Sonata, Berg's Wozzeck and Schoenberg's Prelude from the Clavier Suite, Op. 25.

REMINISCENCES OF MY DAYS WITH ROLAND HAYES, a brochure, by Charles Harris, of State College, Orangeburg, S. C.

Lovers of music, particularly those who have enjoyed the artistry of the distinguished Negro tenor, Roland Hayes, will find much to interest them in this modest brochure, written by Mr. Harris, who was the singer's close friend, and accompanist from 1911 until 1916. There are five chapters headed, We Meet; The Point of Pines; Roland Brings His Mother to New England; We Do a Recital; Our First Extended Tour, and The Last Round-Up. Mr. Harris begins his story with his meeting of Mr. Hayes in 1911, when he came to Boston with a group of singers from Fisk University to take part in a mammoth civic extravaganza, called The World in Boston. Almost step by step, Hayes' struggles for success are pictured with entertaining and highly illuminating incidents, all through the twelve long years before the tenor gained national and international prestige as an artist. The story alone is well worth reading for its highlights on the trials and tribulations Mr. Hayes experienced in the formative years of his career, not to mention wide interest scope from a musical standpoint. It is well worth reading.

Score

SUITE FOR STRING ORCHESTRA; by Eric De Lamarter. M. Witmark & Sons, N. Y.

The suite contains a Prelude, Reverie, Waltz and Rondo. It is short and, on the whole, conservatively written, though some of the harmonies have a modern bias. The workmanship is competent, and the emphasis is on melody. While there is no excess of originality in either the construction or ideas, it is a pleasant work.

For Piano Solo

SAYULA; by Paul Bowles. Hargail Music Press, N. Y. 75c.

Judging from the nature of the composition, a sayula would appear to be a Spanish or Latin-American dance form, or rhythm. The prevailing tonality here is G flat and the piece is not hard to play, though some of the accents will have to be carefully worked out. It is an agreeable piece, unpretentious and flowing, with a real swing and some carefully spiced harmonies.

SELECTED COMPOSITIONS FOR THE PIANO; by Rachmaninoff. Edward B. Marks Music Corp., N. Y. 60c.

This is a real bargain. It is No. 39 of the Radio City Albums, and contains well-known and less familiar Rachmaninoff works. The inevitable C sharp minor and G minor Preludes are present, as is the theme from the last movement of the second concerto. Other popular inclusions are the Polichinelle, Prelude in G, Op. 32, No. 5, and the Moment Musical in D flat, Op. 16, No. 5. The remaining selections are: Cantabile from the first piano concerto, the Etude Tableau in F minor, Op. 33, No. 1; the Italian Polka; the Lento from the second piano sonata; the Romance, Op. 10, No. 6; and the Valse, Op. 10, No. 2.

USA 1946: Compositions for piano by contemporary American composers. Delkas Music Publishing Co., Los Angeles. $1.50.

Nine works are included. These are Sombrero, by Ernst Bacon; Prelude, by Paul Creston; To the Young Prince, by Anis Fuleihan; Moods, by Frederick Jacobi; Dancing Leaves, by Werner Josten; An Outdoor Song, by George Frederick McKay; Improvisation, by Walter Piston; Marionette, by William Grant Still; and Melody, by Clifford Vaughan. Stylistically, they range from the cerebral Piston piece to the simple Outdoor Song. The Jacobi work is especially interesting and effective pianistically. Some of the others are percussive or musically innocuous. An interesting representative collection nevertheless.

SONGS OF THE DAWN; Op. 133, by Robert Schumann. G. Schirmer, Inc., N. Y. 50c.

This is a continuation of the Harold Bauer editions of Schumann. The five fairly short pieces are supposed to be the last works from the composer's pen. Typically Schumannesque, there is a feeling of strain about them, with some remarkable dissonances that are not resolved the way the composer usually did. They suggest the mental collapse that shortly followed. Technically they are quite difficult, and recommended primarily for advanced pianists, though there is no reason for anyone not to become familiar with the music.

TEN STUDIES; by Virgil Thomson. Carl Fischer, Inc., N. Y. $2.50.

E. Robert Schmitz has carefully edited this collection. The etudes are studies in the Chopinesque sense, aiming not only at musical values, but specifically to correct and strengthen the pianist's

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of Hugo Wolf songs at the Book and Record Shop, New York, as Robert Fairfax Birch looks on. (Photo by Charles Meyer.)

equipment. There is an exercise for repeating tremolos, for inner voices, fingered fifths, fingered glissandos, double glissandos; one for the weaker fingers, for oscillating arm technique; there is a five-finger exercise, one for parallel chords, and one for a ragtime bass. All of the pieces are named (Fanfare, Madrigal, Music Box Lullaby, etc.); many are difficult; all are clever and written with deceptive nonchalance.

For Two Pianos

SHINGANDI; by David Guion. G. Schirmer, Inc., N. Y. $2.50.

The composer labels this a "Ballet Primitif"—a primitive African ballet, and supplied a program for it that is unusually specific. At section 7, we are told, "M'Talaka concentrates on her charms, tossing, arranging, rearranging them." At the pause at section 9, "Nansi! Ena lo bacella lapa N'Koss Pezula!" It ends with the two main characters in each other's arms, burning to death. The music is fairly long (40 pages) and fairly difficult. It is strongly rhythmic, with fortissimos most of the way.

For Oboe and Piano

INCANTATION and DANCE, by William Grant Still. Carl Fischer, Inc., N. Y. $1.

The Incantation is a well constructed work which could have been a little more exciting. The piano part is expertly written. In the second section which is entitled Dance, the key changes to G major (against the G minor incantation). It is syncopated and strongly rhythmical, with the oboe taking up a rhythmical motto at periodic intervals.

For Guitar Solo

PRELUDE IN C; by Bach; adapted by Miguel Angel. Miguel Angel Publications, N. Y.

This is the first prelude in the first book of the Well Tempered Clavier. Angel's arrangement adheres closely to the original, and his edition includes fingerings and positions.

For Voice and Piano

THE TRAVELER, by Irwin Heilner. Associated Music Publishers, Inc., N. Y. 60c.

Set to Longfellow's familiar poem, the musical setting of this song which is written in F minor has a certain moody quality. Although treated conservatively on the whole, there are occasional seconds thrown in for spice. Primarily a serious concert song for medium voice, it is also within the scope of amateurs and students.

THREE LITTLE MAIDS; music and text by Marjorie Elliott. Raymond A. Hoffman Co., Chicago, Ill. 50c.

Available for medium voice in G and low in E flat, this song is conventionally written but pleasant, with a touch of humor and characterization. The latter is not too coy and is in good taste. It should make a good encore song. Containing a modified folk flavor.

WHERE THE LONG TRAIL WINDS; words by Katherine Bainbridge; music by Charles Wakefield Cadman. Edwin H. Morris Co., N. Y. 50c.

Written for medium voice, the song opens in F minor and ends in A flat. Its sentimental lyric extolls the simple life: "Away to the woods where the mountain streams form and dash to the rocks. . . . Far, far away from the glittering town . . .", and so on. The piano accompaniment is simple, and the melody flows along in perfect complement to the lyrics.

CLEAR THE WAY; words by Charles Mackay; music by Charles Wakefield Cadman. Lorenz Publishing Co., N. Y. 35c.

"A Call to Action" is the subtitle. The song is available for medium voice in B flat, for mixed voices (SATB) and men's voices (TTBB). There is not too much originality, either in verse or music. The latter is semi-martial, with simulated bugle calls and heavily accented triplets. The general idea of the words expresses a call for men of thought and men of action to clear the way for a rosy future.

SONGS OF FIGHTING CHINA; edited by Lee Pao-Ch'en. Carl Fischer, Inc., N. Y. 75c.

All of the songs are interesting, more for their associations than for any great intrinsic musical value. Most are march-like, occidental in feeling, with only an occasional hint of Chinese scales. Twenty-two songs are in the collection, which begins with the Chinese national anthem. The majority are energetic; some, like On the Chia-Ling River are wistful and sorrowful.

THOUGH LIGHT IS MY HEART (Serenata, after Scarlatti), arranged and adapted by Samuel Richards Gaines. Galaxy Music Corp., N. Y. 60c.

This song is available for high voice (D to G) and low (B to E). It has been treated with reverence and keeps the original melodic and harmonic flavor of Scarlatti. The accompaniment is simple, the voice part appealing, the lyrics credible. There also are a few florid scale passages for the singer to work over.

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Ray Lev in Many Engagements

Following recitals in Baltimore, Springfield, Mass., and at Wesleyan College, Middletown, Conn., Ray Lev has filled local engagements. She participated in the closing concert of the Modern Music Festival, playing the Ives Sonata with Joan Field at Times Hall, gave recitals at Roosevelt House, Hunter College, City College, at Carnegie Hall for the benefit of Stage for Action, in Times Hall for ASCAP, and at the Lighthouse Music School for the Blind. On April 24, Miss Lev assisted the Gordon String Quartet in Paterson, N. J., for the YMHA Chamber Music Series, in the Mozart Piano Quartet and the Shostakovitch Quintet.

WALTER FISCHER PASSES

Walter S. Fischer, president of Carl Fischer, Inc., passed away on April 26 at his late residence. Mr. Fischer was born in New York City and educated at the Horace Mann School. In 1899 he entered his father's business, a few doors from its present site at Cooper Square. With him was his elder brother, Carl, Jr.; a younger brother George joined the firm later. The passing of both his brothers left Walter Fischer, by 1912, his father's sole assistant. After the death of Carl Fischer, Sr., in 1923, the business was incorporated and Walter Fischer became president. The firm then moved into its present building at 62 Cooper Square. A few months ago Mr. Fischer announced the purchase of the former Chalif Hall at 165 W. 57th St.

Besides being president of the publishing house, Mr. Fischer was at the time of his death vice-president of the Carl Fischer Musical Instrument Company, Inc., and a director of the American Society of Composers, Authors and Publishers. He was on the board of the Music Publishers Protective Association.

Mr. Fischer is survived by his wife, a daughter, two sisters and three grandchildren.

WALTER S. FISCHER

Youth Concert by Sunbury Symphony

SUNBURY, PA.—The Sunbury Symphony Orchestra, sponsored by the Youth and Community Center, gave its first Youth Concert in March. Over 700 attended, and the orchestra's first regular concert had an audience of 1,800. Simon Asen is musical director and conductor, and George Byers, manager. The orchestra is made up mainly of young people—students of junior and senior high schools—and is stabilized by older and more experienced players. Fathers and sons, husbands and wives and teachers and pupils are among the instrumentalists. All orchestra members are paid for rehearsals and concerts, and the group plans to go into the 1946-47 season as an entirely self-sustaining organization.

Robert Malone Chorus and Soloists in Musicale

The Robert Malone Studios staged two of their Monthly Musicales in Carnegie Chamber Music Hall, featuring numbers by the Robert Malone Chorus and presenting 32 soloists, including the younger pupils as well as those of the artist class.

Participating in the first recital were Vera Wilcher, Alfred Holland, Florence Kaplan, Michael Commini, Florence Green, Gabriel Testa, Iris Amsel, Harriet Duaghtry, Lee Honey, Howard Bergerson, Rosalie Jones, Paul DuVernay, Geraldine Walker, Nadya Leronova, Albert Schneider, Francis Nelson. April 25 listed Daniel Ochsenhirt, Geraldine Walker, Michael Commini, Virginia Schiller Mason, Armando de Paulo, Ethel Sova, Alfred Holland, Barbara Pichelle, Edgar King, Paul DuVernay, Iris Amsel, Leonard Schelhamer, Violet Valerie, Joseph Mendelsohn, Lee Honey, Albert Schneider, Nadya Leronova and the entire Chorus.

Mr. Malone presided and accompanied a diversified program ranging from operatic arias through songs of the modern repertory, airs of the church and from operetta. M. C.

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BERNICE FROST SAYS...

THE FIRST BACH

Piano teachers who are seriously concerned about the musical development of their pupils—and the majority are—wish to give to them, as soon as possible, the easier Bach piano compositions. Numerous letters, with questions about the first teaching of Bach, substantiate this assertion.

"When should one begin this study?" seems to be the prevailing query. This is a matter that can be answered by the teacher only, as the rule is: "Give the first Bach when the pupil is musically ready for it." If the pupil's previous material has been musical, the average student can begin Bach in the second grade. (How we all dislike this word "grade!")

The importance of the first year of study can never be sufficiently stressed, as it lays the foundation for all future work. Themes and melodies from the masters, if well chosen and arranged, can be presented even in the first grade.

In much of the material for beginners, little thought has been given to the musical content. This no doubt has been partly because of the effort to meet the notation, rhythm and fingering limitations of the first lessons. That this has not been necessary is proved by the wealth of good music to be found in folk airs, melodies from the masters, and in compositions by contemporary composers who have written easier musical numbers for educational purposes.

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All teaching points such as notation, rhythm, fingering, phrasing, etc., can and must be taught through good music. And its use cannot and need not be delayed until these points have been learned through mediocre material.

There has never been a time in our history when it was as easy to teach good music, as it is today. The sales of music and recordings by the masters are breaking all records, a fact which means that music in the homes is creating the proper background and atmosphere for the beginning pianist.

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In selecting the first Bach, or any classic, the set-up of the page should be considered. It must give the right visual approach. The music should be well spaced and the notes set in fairly good-sized type. Avoid the larger notes, which crowd the page and give a jumbled effect. Bach for Early Grades—Book 1 (Boston Music Co.) is a good example for a first book. Bach in sheet form is an excellent approach if the title page is attractive. Colorful title pages in sheet forms, such as those issued by J. Fischer & Bro., are highly recommended.

Again let us say the pupil must be musically ready for Bach. If he is not, it has been the fault of some teacher, and it must be the responsibility of some teacher thus to prepare the pupil. There should be no need of any apparent transition in teaching the classics. The appreciation, enjoyment and understanding of the first Bach, and all classics, should be the natural result of previous musical training.

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Memory

Is a child of nine capable of visual memory? Most of my younger pupils memorize easily but forget as readily. Can this be improved so that they will retain their memory work? L. L. S.

One of our greatest problems is that young children do memorize so easily. Often their reading readiness is impaired by this. It is helpful to have them visualize the page and also to have some understanding of the harmonic and melodic structure.

Technic Books

Can you suggest some technic in book form for more advanced players? I have several pupils who neglect their technical work unless it is in printed form. How much daily work on this would you recommend? P. D.

The daily work on this technic depends upon the number of hours spent each day in practicing. One half hour should be a good average. The following books will be useful (review them before you use them): Technic, by Barth; Concentration and Keyboard Facility, by Stillman; The Elements of Piano Technic, by Hutcheson; Complete School of Technic, by Philipp, and Fifty-one Exercises, by Brahms.

Looking at Keyboard

Several intermediate grade pupils, who have come to study with me recently, have trouble in playing without looking at the keyboard. I try placing a cardboard above their hands in an effort to make them "think the keyboard," but that and other efforts bring no results. Have you any suggestions? W. C.

Playing without looking at the keyboard, if not begun at the very first lessons, is a slow process to develop. Try some very easy music in which the melodies lie within the hand span but with more than a five-note diatonic range. Melodies six to eight keys in range are best; have them played with each hand alone. There is a keyboard "feel" that must be developed slowly and easily. It takes time, and with your pupils it will be a slow procedure since they have played for several years without gaining this freedom

Russian Piano Duets

Can you give me the names of several piano duets of easy grade by Russian composers? We are preparing an ensemble program of music of different countries and have not been able to find easy duets for our Russian group.

L. C.

For early grades you will find the following interesting and useful: Twenty-four Easy Duets, Op. 32, in four books, by Gliere; and Duets, Op. 99, by Gretchaninoff.

Beyond Two Sharps and Flats

What do you suggest for a pupil who, although she has studied for several years, cannot remember the signature of any pieces with more than two sharps or flats? I have tried everything I know, but there is still no improvement. She is a pupil who often forgets her lesson day, or her music. Might this lack of concentration cause her also to "forget" her signatures? F. C. M.

The pupil's forgetful attitude, no doubt, in part causes her careless playing. She should have much ear training and center her work for several weeks or months on material in the same key, such as the key of A, with review work in the key of D. Do a great deal of scale and chord playing in these two keys.

Study Courses Will Train Camp Music Counsellors

A relatively recent and specialized calling is that of the camp music counsellor. At this time of the year he or she is engaged for a summer's work that includes some highly exacting activities. Yet most newcomers to this work are badly prepared, says Bernard Kirshbaum, camp music counsellor for twelve years and graduate of both the Julliard School of Music and of Teachers College, Columbia University, who will conduct study groups at Steinway Hall, covering every phase of the camp music program during May and June.

"Music counsellors who are asked to return for a second and a third year are the exception, not the rule. The reason? Most of them do not know what the responsibilities are and come to the job unprepared," said Mr. Kirshbaum.

"The music counsellor's responsibilities may include playing the camp songs, collaborating with the song leader in various presentations such as group songs and rounds; presenting music appreciation courses, or musicals. He also may have to organize a rhythm band or regular orchestra or glee club; lead mess hall singing and impromptu sings on rainy days; and supervise practice of musical instruments by children required to do so. He may also coach and present operettas and musical plays as part of the weekly dramatic events, selecting leading voices and chorus members, preparing the script and staging the work. Then he may have to play dance music for socials; organize the musical program for the farewell banquet; plan weekly rehearsal schedules as needed, and substitution of programs owing to unforeseen circumstances.

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"The typical music counsellor, lacking previous experience, is unprepared to engage in all these varied activities from the very first week of camp. Often half a summer passes before he is up to all he must do, and the camp music program lags from lack of effective leadership.

"My twelve years' experience as a music counsellor has proved of value in orientating prospective counsellors toward their work. A course of five lectures, meeting two hours daily, provides them with a comprehensive understanding of their job, and lists of material that I have found from experience are a necessary aid to effective work."

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THE RISING GENERATION—V

BARTON CANTRELL
(Photo by Comini.)

Barton Cantrell, 15, Versatile Soloist and Composer

Barton Cantrell, of Dallas, Tex., now 15, can look back on a musical career of six years as pianist and composer and four years as a member of the Apollo Boys Choir. At nine, he won first place in a piano playing contest sponsored by Mu Phi Epsilon. The next year he composed the first of three operettas, The Jester's Folly, twice performed by a youth group with Barton taking the lead. The other two are Birds of a Feather, presented by the Apollo Boys Choir under the direction of Coleman Cooper; and a musical setting of the playlet Pyramus and Thisbe from Shakespeare's Midsummer Night's Dream, given three times by a cast of professional singers. With the Apollo Boys Choir, Barton has toured 38 states as featured piano soloist and as alto soloist. This training has stimulated his interest in choral literature, he feels, especially in the works of Palestrina, Di Lasso, Bach, Haydn, Schubert, Bruckner and other masters who were themselves members of famous boy choirs.

A junior in high school, Barton carries a full academic course and stands at the head of his class. Hobbies: tennis and gardening. For six consecutive years he has rated "Superior" in the National Piano Playing Tournament. His present piano teacher, Bertha Freeman Ashbury, plans to present him in several southern cities this spring.

BUY U. S. SAVINGS BONDS

PAUL A. SMITH

I See That

Leopold Simoneau, tenor from Quebec, has been engaged for a series of concerts under the direction of Oscar Straus. Beginning his tour on May 6, Simoneau will be heard in Toronto, Hamilton, Windsor, St. Catherine's and London, Canada.

Lucy Brown, pianist, interpreter of American folk songs and modern music, has returned from a tour with the American Troubadours in Ohio, Michigan, Missouri, Alabama, Georgia, Tennessee, North Carolina and Virginia.

Vere Francheschi, American-Italian pianist, is flying to Italy for a concert tour, starting in Rome. She will play 15 concerts in Italy and return in July for summer concerts in this country.

Four songs by Johan Franco were sung by Henry Blanchard, baritone, on April 14 at the Greenwich Village Memorial Meeting for Franklin Delano Roosevelt. The songs included the first performance of Mr. Franco's setting of Frederick Johnson's poem Man and God, dedicated to the late President's memory. Mr. Franco was at the piano, Iva W. Cavaliere at the organ.

Miriam Woronoff and Hazel Griggs were piano soloists for the Associated Music Teachers League (Rose Raymond, president) in Steinway Hall on March 28.

Verdi's Traviata was given by the Mascagni Opera Guild on March 31 at the Community Center. Milli Adoli sang Violetta; Armand Larci, Alfredo; Loys Price, Germont Père; and others in the cost included Rose La Puma, Carmela Conigliano, Paul D'Amato, Alexander Eddy. Joseph Presti conducted.

Herman Berlinski, composer, presented his Sonata Brevis for piano and Sonata for flute and piano with Ruth Freeman, flutist, on the broadcast Masters of Modern Music, WNYC, April 13. On May 11 Miss Freeman will be soloist with Harold Kohon's small orchestra in Town Hall.

The Oxford Piano Teachers Guild met on April 11 at 119 W. 57th Street. The guest speaker, Stanford King, discussed Popular Music.

Nord Cornell, baritone, who had the lead in the first televised musical on WABD and recently sang and acted as MC for the Latin Quarter and several Ice Shows, is returning to the concert field.

Harry Kaufman, pianist, played with the London Quartet on the final Coleman Chamber Concert series at the Pasadena Playhouse on April 14.

The Boston University college of music is holding a three-day music festival on April 30, May 2 and 3 in Jordan Hall, featuring the works of J. S. Bach and commemorating the 400th anniversary year of the death of Martin Luther.

•

Paul A. Smith Sings Otello

A miniature version of Verdi's Otello was given on April 11 at the Riverside Plaza, with Paul A. Smith in the title role. The performance, in costume, offered a complete unfolding of the plot in four acts; the score was excerpted to incorporate the principal singing parts; and the orchestral background was adapted for two pianos. Dominating the evening vocally and dramatically was Mr. Smith, whose portrayal of the Moor had sonority and power. He was ably supported by Lenore Parker (Desdemona), Anton Marco (Iago), Nathaniel Sprinzzens (Cassio) and Louise W. Quinto (Emilia). Eric Zardo conducted skilfully. D. B.

Fontainebleau to Resume

The president of the board of directors of the Fontainebleau Art Schools, Jean Paul Alaux, announces from Paris that it is hoped to reopen the School of Music and the School of Fine Arts for a maximum of two months between July 1 and Sept. 1. Robert Casadesus is director of the School of Music, Jean Labatut of the School of Fine Arts.

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IN SCHOOLS AND STUDIOS

Baker Students in Recital

Pupils of Martha Attwood Baker were presented in recital at Steinway Hall, April 11. The program listed a wide range of selections representing the various fields of repertoire material, classic arias, operatic numbers, songs by American and French composers, lieder and operetta excerpts suited to the vocal qualifications and development of the student.

Among the participants were Ruth Lavason, a very young but promising soprano; Gloria Carpeneto, who disclosed warm free tone suggesting operetta possibilities; Dolores Pinnock, an exceptionally gifted girl with a rare quality of voice; Evelyn Adler, another soprano with fine timbre and assets of interpretative appeal; Harold Lazaron, who won the audience with his histrionic and vocal ability; and Frances Bagenski who scored with warm lyrical singing and a display of blithe coloratura agility.

The second half of the program offered a scene from the Barber of Seville, featuring Miss Bagenski and Mr. Lazaron, and a Group of Folk and Modern Music by the ensemble.

Mme. Baker presided at the Steinway for her pupils playing accurate, musicianly and understanding accompaniments. M. C.

Alcaro Studios Choose Artists for Appearance

The Alcaro Studios of Music, at a final audition at the Bronx E.B.B. Junior High School, selected students from the 75 participants for an appearance in Town Hall on May 26 with the Alcaro Accordion Band and the guest artists Sergei Matusewitch, accordion; Dick Style Trio, jazz; and Joe Novotny, swing accordionist. The students selected were: Carmel Alcaro, Maria Tenore, Muriel Sussman, William Kubon, Berney Lou Golden, Angeline Beltrone, Dolores Ann Sullivan, Josephine Rainone, Rita Riback, piano; Vivian Ambrogio, piano and vocal; Anita Alcaro, Michael Sorrentino, Guido Marino, Gary Phillips, violin; Catherine Brocoli, Inez Rossi, Herbert Schechtman, Vincent Castellucci, Russell Goldfarb, Lillian Cantella, Vilma Fillippi, John Castaldo, Sergio Cagna, Gloria Calabrese, Myra Wool, Wilhem Jebens, accordion; Vito Ninivaggi, guitar; Judy Goldfarb, xylophone; Jerome Yacuel, Alfred Alcaro, clarinet; Joseph Marino, trombone; Ivan Delgado, trumpet.

Kleckner Singers Heard

Millicent Frances Kleckner presented her pupils in operatic, sacred and secular songs at the Nola Studios in Steinway Hall on April 6. Those participating were Betty Blanc, Joseph Burgoyne, Jean Carey, Olga Carlson, Cathleen Chambers, Paul Cekleniah, Veronica Cooney, Natalie Duesinger, Betty, Lucille and Marie Frohling, Claire Gromet, Leonard Hale, Michael Layden, Adam Miller, Steuart Murphy, Camille Pascuzzo, Florence Paul, Irene Psaris, Annette Quaglia, Alberta Schouten, Dorothy Snow, Barbara Soule, William Stelling, Mario Tucci, Marie Varas, Betty Van Buren, Ramona Zuccala and Tecla Matranga.

Voge Opera Group Heard

A recital by the Voge Opera Group took place at Carnegie Chamber Music Hall on April 6. Operatic numbers by Donizetti, Rimsky-Korsakov, Mozart, Puccini, Verdi, Charpentier, Wagner, Tchaikovsky, Offenbach, Mascagni and Boito were performed, the general impression being of excellent vocal training and of assignment of numbers appropriate to bring out the good points of individual voices. Tibor Kozma gave capable piano support. Singers appearing were Virginia Chessnut, Isabel Edge, Beal Dash, Marinus Kimmerer, John Bayer, Alois Poranski, Esther Howarth, John Kohanetz, Elizabeth Osterloh, Beatrice Peck. D. B.

Three Singers Heard in Kellogg Series

Josephine Di Corcia, contralto; Sandra Cloan, soprano, and Frank Douglass, baritone, were the singers in the April 8 event in the "Kellogg Gems" series presented by Lucile Kellogg at the West Side Branch YMCA. The three young artists sang effectively and with spirit a program including numbers of Gounod, Tschaikowsky, Torelli, Bizet, Romberg, Strickland, Kramer and others. An overflow audience applauded cordially. D. B.

Minneapolis College Concert

The Minneapolis College of Music on April 4 sponsored the chamber music ensemble concert headed by a faculty member, Louis Krasner, concertmaster of the Minneapolis Symphony, and made up of symphony men, in the auditorium of the college. On April 2 the college presented Handel's oratorio Judas Maccabaeus, with orchestral accompaniment, under William Muelbe and Peter D. Tkach.

Mr. Tkach will conduct the ninth annual choral school, summer session, at the Minneapolis College of Music for two weeks, June 17-29. The regular summer session of the college extends for six weeks from June 17.

RAISSA TSELENTIS,
pianist, teacher and lecturer, will address the New York Piano Teachers Congress at Steinway Hall on May 2 on Bach as a Means to an Artistic End. Two of her pupils, Suzanne Friedberg and Lawrence Schwartz, will play Bach, Chopin and Schumann numbers to illustrate the lecture. (Photo by Yvonne Le Roux.)

Rita Sebastian Latham Artists In Varied Engagements

Vivian Farrell, contralto soloist in St. John's Episcopal Church, Jersey City, sang Maddelena in Rigoletto at St. Stevens Auditorium, Brooklyn. Helene Arthur, soprano, will sing the leading roles in New Moon, Cat and the Fiddle, Gypsy Love and Roberta, in Toronto, Dallas, and Millburn, New Jersey, during the summer and early fall. Rose Tamny, soprano, is soloist of the O.E.S. Star of Hope and the Covenant Lutheran Church in Brooklyn while contralto Genevieve Davis, a former student of Miss Latham's, is fulfilling concert engagements in Pennsylvania and is choir directoress and soloist at the Trinity Methodist Church in Oil City, Pa.

Studio Notes

The Juilliard School of Music presented Maria Kurenko in a recital of Medtner songs on April 26, the first performance of the Russian composer's songs in the new English translation by Henry S. Drinker.

The Philadelphia Conservatory of Music announces that the Honorary Degree of Doctor of Music will be conferred on Walter Piston, head of the composition department of Harvard University, at the commencement exercises on May 24 in the ballroom of the Bellevue-Stratford, Philadelphia.

Two piano pupils of Mme. Hedwig Rosenthal, Lynn Kleinberger, 8 years old, and Neil Levenson, 11, recently appeared with the City Amateur Orchestra under Judge Leopold Prince at the American Museum of Natural History. Mme. Rosenthal will hold master classes this summer in New York and Lake Placid, N. Y.

Pupils of the Kittain-Chaliapin Studios will be heard in recital at Carnegie Chamber Music Hall, May 14. Rita Kittain, operatic singer and coach, and Lydia Chaliapin, soprano, daughter of the great Russian bass, will preside. Special courses in training for the stage and in foreign language singing-diction are offered in the work of this joint-studio.

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NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

For Piano

MELODY PRELUDES, by Howard Kasschau, 60c. There are 23 four-, eight-, and 16-measure original exercises in this clever collection, all of them designed to develop the student's memory and to aid him in the various technical phases of his equipment. Each one serves its purpose admirably. Schroeder & Gunther, Inc., N. Y.

CHEER-UP, THE STEAM SHOVEL and **STREAMLINER,** by Ada Richter, 25c each. The first, running one page and almost entirely single notes in each hand, deals with the slur; the second features skips for the left hand; the third is an exercise for the thumb and the trill. All quite easy. **TARANTELLA,** by Joseph Strimer, 25c. A brilliant little two-page piece that, in its first two sections, calls for a bit of fleet hand-crossing (left over right). Nearly all single notes in right hand. Showy. Carl Fischer, Inc., N. Y.

DIVERSIONS, by Irving Mopper, 50c. There are five one-page pieces in this set: Something Important, Song of the Rocking Chair, March of the Wooden Dolls, Fairy Tale and Traffic Jam. A bit off the beaten path and good material for the intelligent student. The thickly sharped keys of Nos. 4 and 5 (B and F sharp) would be more practical in, say, B flat and F. Mercury Music Corp., N. Y.

THE BALL IN THE FOUNTAIN, by Maude Lafferty, 40c. In 6-8 rhythm, consisting largely of arpeggios (sixteenths) and much crossing of hands, this is a flashy piece that will prove highly effective in the hands of the capable student. The melody, confined to the right hand, weaves its way through the surrounding coruscations and will take a bit of doing to bring it to the fore. **FRAGMENTARY PRELUDE,** by Ralph E. Marryott, 35c. A nice "chordy" number that will drop well into any program. Two cadenzas, one in single notes, the other in octaves. Effective, it calls for virility and style. **THE CHILDREN'S TECHNIC BOOK,** by Guy Maier and Rosalie Smith Liggett, $1. This is planned as technical material for late first year or early second year students and is to be used in conjunction with the usual instruction books. The authors emphasize that it is *not* a book to be gone "straight through," but is to be dipped into at the teacher's discretion. The various tone touches are exploited (Up Swing, Paint Brush, etc.) and the whole thing is presented attractively. Students will find it fun. Oliver Ditson Company, Philadelphia, Pa.

PRELUDE: TO A YOUNG MUSICIAN, by Norman Dello Joio, 50c. The young musicians attempting this must be conditioned to the modern idiom, so-called. The rhythms shift from 7-4 to 4-4, to 3-2, to 7-4 and so on. Interesting and well worth study. **WALTZ,** by Peter Ilitch Tchaikovsky, 50c. A highly effective, pianistic arrangement, by the expert Carl Deis, of the most popular item from the composer's Serenade for String Orchestra, Op. 48. Moderately difficult. G. Schirmer, Inc., N. Y.

TWO VIENNESE WALTZES (Vienna by Moonlight and Spring in Old Vienna), by Ralph Federer, 50c each. Proper nostalgic touch pervades both of these successful ventures in three-four time by this prolific composer. Mostly octave chords (with sixth added) in the right hand, over the customary oom-pah-pah. A bit of *schmalz* here and there will help. Vienna by Moonlight is the better of the two. **MEZZO BLUE,** by Thurlow Lieurance, 35c. A not too successful effort at mood painting. A bit "square," monotonous and dull. **AUTUMN MOODS,** by Grant Connell, 35c. A sort of song without words, this unpretentious item sings its way nicely through three pages. In the mid-section, the thumb carries the melody and supplies chords on the off-beats. When the first part returns, the melody goes up an octave and the chords are thickened. **IN THE SPOTLIGHT,** by Walter O'Donnell, 35c. One can almost hear the soft shuffle of dance shoes as they patter their unseen way through the measures (many of them crowded with triplets) of this theatrical little piece. A nice novelty number. **PEER GYNT SUITE,** by Edward Grieg, 75c. A simplified collection, by Ada Richter, of much of the incidental music written for Ibsen's play, the volume further includes a picture of the composer, a biography, and a synopsis of Peer Gynt. Each selection is "placed" in the action of the play and there are some black-and-white drawings. Theodore Presser Co., Philadelphia, Pa.

Albums

ALL IN FUN, by George Frederick McKay, 75c. This book of nonsense songs serves its purpose admirably. It is just the sort of little volume (37 pages) to leave lying around for those occasions when people feel like singing and not too seriously, at that. Mr. McKay supplied all the music (arranged for part singing) and two of the texts, along with Lewis Carroll and our old friend, Anon. C. C. Birchard, Boston, Mass.

YEAR ROUND RHYTHMS, by M. Denise Hill, $1.50. Bound in heavy boards, this 54-page volume, with line drawings by Kathryn M. Dwyer, has its page-long pieces devoted to events that occur in the four seasons of the year. The music is designed specifically for developing rhythmic response in youngsters and, as such, admirably achieves its purpose. A handy volume of real value. Keyboard Publishing Co., New Haven, Conn.

STEPHEN FOSTER, Songs For Boys and Girls, $2. Ella Herbert Bartlett selected and edited these 14 favorites which are arranged for young people by Mario Agnolucci. The attractive pen-and-ink sketches, colored, decorating every one of the 47 pages are by Stephen J. Voorhies and do much to point up the musical items. Mrs. Bartlett, daughter of Victor Herbert, also wrote the foreword. Whittlesey House, McGraw-Hill Book Co., Inc., N. Y.

For Trumpet

NU-WAY TRUMPET (Cornet) **METHOD,** by Gordon Mann, 75c. This 56-page volume is a *Vade mecum* for beginners that attempts to catch the student's interest by introducing familiar melodies in the earliest lessons. The value of technical work is admitted but this is slightly detoured until the student can blow a tune or two. The volumes contains a table of key signatures, all scales and much other material needed by the beginner. Edward B. Marks Music Corp., N. Y.

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Elena Barberi Clubs were established and the young pianist has found herself busy with research program-making and performance. A fine background of fundamental musicianship is an asset in the work. Miss Barberi graduated with honors from the New England Conservatory in Boston, won scholarships to the Paris École Normale and studied several seasons with Alfred Cortot in Paris. She pours a wealth of unique and instructive information into her lecture-recitals, which she terms "personally conducted tours through "music land."

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Ninth Is Climax Of Capital Year

WASHINGTON, D. C.—The National Symphony Orchestra closed its markedly successful season with a concert featuring an impressive performance of Beethoven's Ninth Symphony, with the Washington and Alexandria Choral Society and soloists Glenn Darwin, Harold Haugh, Juanita Carter and Jean Handzlik. Attending the concert conducted by Dr. Kindler, were President Truman and his wife and daughter.

In preceding weeks, the orchestra was heard in concerts presenting Artur Rubinstein, playing Rachmaninoff's Concerto No. 2 in C minor; Percy Grainger, giving the Addinsell Warsaw Concerto and the first Washington performance of his own Youthful Suite; Miriam Solovieff, violinist, in the Concerto in E minor by Mendelssohn; a concert featuring a "request" program in the 15/30 series including the colorful dances from Khachaturian's Gayaneh and Dr. Kindler's popular arrangement of Chopin's Polonaise, Op. 53, and the closing Wednesday night subscription concert introducing the effectively descriptive Four Sea Interludes from Benjamin Britten's opera Peter Grimes.

Recitals at Constitution Hall have presented Francescatti in a notable performance of the Brahms Sonata in D minor, and Vladimir Horowitz playing with high art works by Haydn, Schumann, Prokofieff and Chopin. Sunday afternoon recitals at the Hall of the Americas, Pan American Union, included the Brazilian pianist Jose Vieira Brandao in a program by Villa-Lobos; Elisabeth Gittlen, Philadelphia pianist, in works by Brazilian composers, and Florencia Raitzin, gifted young Argentine pianist.

The American Music Festival at the National Gallery of Art included an outstanding piano recital of contemporary American music played by John Kirkpatrick. A recent program in the regular series at the Gallery featured Reino Luoma, lately returned from service, playing a Chopin-Liszt program to a capacity audience. Tossy Spivakovsky, violinist, appeared at Howard University.

Premieres Appeal

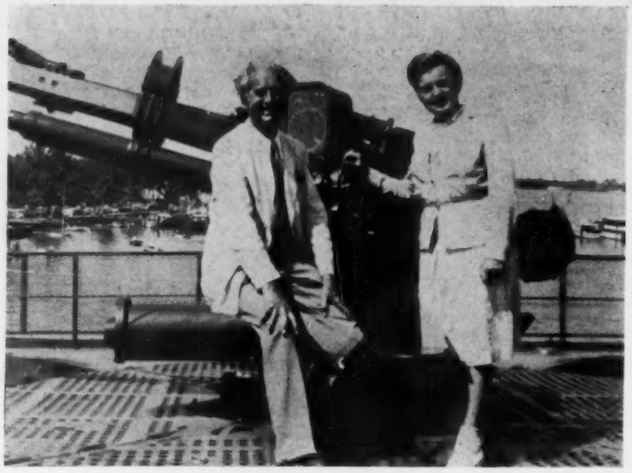
The Budapest Quartet gave the first performance of Paul Hindemith's new Quartet in E flat, on the same program with Haydn's G major, and Mozart's C major.

An especially delightful two-piano recital was sponsored by the Coolidge Foundation, presenting Vitya Vronsky and Viktor Babin at the Library of Congress. Two works were premiered, Babin's Strains from Far-off Lands, melodious and effective, and Milhaud's attractive Le Bal Martiniquais.

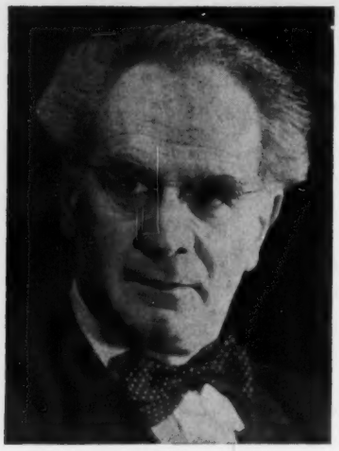
New to Washington were Alicia Markova and Anton Bolin and their ballet troupe, appearing at Constitution Hall in a program of exquisitely performed excerpts from the more famous ballets.

The Philadelphia Orchestra closed its series here with concerts on two consecutive evenings, devoting one to Wagner, with Alexander Sved as soloist, and the other to Tchaikovsky, with Eugene List in the B Flat minor concerto. President Truman and his family formed a part of the enthusiastic audience attending this latter concert.

M. G. DEANE.



ON THE BATTLE-SCARRED LST 512, at Palm Beach, Fla., visited recently by Margaret Sittig, violinist, and Frederick V. Sittig, pianist. During their Southern tour, Miss Sittig gave a violin recital at the Everglades Club in that city, with her father at the piano.



MAX RAYMER, from a self-portrait.

Max Raymer, whose painting of Arturo Toscanini and the NBC Orchestra was reproduced in a recent issue of Musical Courier, is also a singer, pianist, actor and photographer. After study in Europe, he came to this country, where he has exhibited paintings and photographs, given 30 concerts on the radio and taught voice and dramatics for six years in two New York conservatories. In Europe Mr. Raymer sang 47 leading opera roles.

Gainsborough Foundation Chooses 8 Winners

Eight winners have been selected in the West Coast auditions of the music foundation established by Louis P. Gainsborough, president of the Login Corporation. The foundation's purpose is to find and assist talented young musicians, composers and conductors. Instead of awarding cash prizes, the foundation studies each artist's individual problem and advises the solution. In the case of the West Coast winners, in one instance a Town Hall recital was recommended, in another six months of intensive vocal coaching; in both, the foundation is financing the necessary costs. The young artists were chosen after preliminary auditions for singers and pianists in San Francisco, after which 19 were recommended to the board of judges, who made the eight awards.

Mr. Gainsborough, having established his foundation on the Coast, came to New York to interest various important musical personalities in his plan. At present the foundation is interested mainly in composers, singers and instrumentalists. The one requisite for entrance is talent. Cards of application may be obtained, it is announced, by writing to the Gainsborough Music Foundation, P.O. Box 3348, Rincon Annex, San Francisco 19, Calif.

PASSED AWAY

MARIA ITURBI HERO, 28, daughter of Jose Iturbi, noted concert pianist and conductor, died of a self-inflicted revolver wound in her father's home in Beverly Hills, Cal., on April 17. The pianist, hearing the shot in an upstairs bedroom, rushed up to find her lying wounded on the floor, and was at her bedside when she died two hours later. She is survived by two daughters, Maria Teresa, 9, and Maria Antonia, 8, children of her marriage to Stephan Hero, violinist, from whom she was separated legally in 1940. In 1942 her father petitioned and gained their custody.

ANITA BROOKFIELD, 32, harpist of the New Haven, Conn., Symphony Orchestra, was killed on April 16 when her motor car and a truck were in collision while she was on the way to fulfill an engagement in Chicago in Day Before Spring, musical production.

FREDERICK LORENZ SMITH, 70, a violinist with the New York Philharmonic Orchestra for 29 years until he was pensioned in 1933, died recently at his home in New York. His wife and a daughter survive.

JAMES S. STEVENS, 78, choral conductor, died in Hartford, Conn., on April 16. A native of Wisconsin, he founded 100 Liberty Choruses during the First World War, was a founder and vice president of the Associated Glee Clubs of America, and served as State Music Director for Connecticut. A son survives.

CHARLES MOOR, for many seasons stage director at Covent Garden in London, and with the Chicago Opera after the new opera house was built and opened under the sponsorship of Insull, passed away on March 14 at his home in Brusino-Arsizio, Switzerland. Moor, a Scotsman, was held in high esteem by his colleagues for the sound craftsmanship which distinguished his staging and also his thorough knowledge of music, which made his efforts a perfect coordination of stage and score.

LEWIS H. CLEMENT, 81, composer and first conductor of the Toledo Symphony Orchestra, died in that city on March 28. He is survived by two daughters, including Else Clement, Toledo soprano and voice teacher.

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